ROCK CANDY

FOR THOSE WHO WERE RAISED ON ROCK

February - March 2019

THIN LIZZY
THE END OF A LEGEND

QUEEN
"HOW WE MADE 'A NIGHT AT THE OPERA'"

TOTO
"THEY TRIED TO KILL US - BUT THEY COULDN'T!"

TEAZE
CANADA'S GREATEST ROCK SECRET

LED ZEPPELIN
THE FIRST 100 DAYS

TOM PETTY
THE FIRST ALBUM REAPPRAISED

TRIUMPH
HARD ROCK'S GOOD GUYS

MICHAEL BOLTON
AOR GOD - *REALLY!*

BLUE ÖYSTER CULT
BUCK AND ERIC SPEAK

'Bat Out Of Hell'
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ROCK CANDY

WELCOME

I'M LOOKING AT THIS issue's flat plan – our roadmap of the magazine's content – and it's occurred to me that I've been lucky enough to catch almost all the featured artists live in concert. We have a fantastic story about Led Zeppelin's first 100 days, written by legendary Zep aficionados Dave Lewis and Mike Tremaglio. It was 1975 when I managed to score tickets to see Zep at one of their five shows at London's Earls Court Exhibition Centre. I'd been gig-going for a couple of years prior to this, but this concert blew my mind. It felt immense simply to see Led Zeppelin right before my eyes. The whole experience took me to another world, a world that was truly overwhelming.

Similarly, Stevie Ray Vaughan's performance at the 1983 UK Reading Festival was another gold standard marker in my gig-going escapades. I didn't know much about him at the time, except that I'd read favourable reviews in the weekly music papers. When Stevie took to the stage late afternoon it immediately became apparent that here was a guy who could outgun both Johnny Winter and Robin Trower – my two big blues guitar heroes at the time – and shame the devil with his technique and songs. Fast-forward 24 hours at the same festival and I was witnessing one of Thin Lizzy's last ever gigs. They'd just released 'Thunder And Lightning', an album recognised as a return to form following some dodgy output, and had been entirely revitalised by the addition of smoking-hot guitarist John Sykes. In what's still regarded as one of the greatest foul-ups of all time, Lizzy had announced that they were breaking up.

Nobody I knew could fathom it. Read Malcolm Dome's feature on page 28 for a thoroughly absorbing explanation of this ridiculous situation and of a loss that still pains fans to this day. Oh, and don't forget to check out our Blue Öyster Cult feature. We're all big fans of the group here at *Rock Candy Mag*, but writer Ross Sampson has dug deep to glean facts and opinions from band members that have left us both impressed and amazed.

Toodle pip.

Derek Oliver – Master Of Mayhem
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ROCK CANDY

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THIS ISSUE'S BIG QUESTION – WHAT'S YOUR MOST ROMANTIC ROCK SONG?

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LETTER FROM THE EDITOR

I had one of those moments recently. I suddenly realised that 2019 marks an anniversary of sorts for me. It's now 40 years since I saw my first heavy metal concert. I was 14 years old when I bought a ticket to see Motörhead on their 'Overkill' tour. The show was at the Free Trade Hall in my home city of Manchester on 11 April 1979. I paid something like £2 for a ticket and had to forego the pleasure of owning the 'Overkill' album because I only had enough cash for one slice of Motörhead. I opted for ruining my hearing by putting my ears in close proximity to Lemmy's bass bin. I think I made the right move. An album is for life, but a concert is a one-off, a unique *experience*. The sights, the sounds and the sensations are different for each and every person who attends, depending on where they're sitting, the people they go with, and how they're feeling at the time. An exact individual concert experience can never be reproduced. It's what makes live music such a unique proposition and why the gig market is still so buoyant today.

Forty years is a mighty long time, of course, and I've lost count of the number of gigs I've since been lucky enough to see all around the world in my privileged position as a rock writer and editor. They say you always remember the first time, though, and I will certainly never forget Motörhead and that wall of noise they conjured up. The memories are, of course, all the more poignant given that Lemmy, 'Philthy Animal' Taylor and 'Fast' Eddie Clarke are all dead now. I still find it hard to believe. Three men who were so full of life and energy standing on that stage in Manchester are now no more. It scarcely seems possible.

I never met Phil Taylor, but after first seeing Motörhead as a fan, later on I was lucky enough to get to know Lem and Ed as a music journo. I wouldn't presume to call myself a close friend, but I would enjoy catching up with them when I got the chance, two potty-mouthed rock'n'roll rebels who always walked the walk and talked the talk. I miss them both. The passing of time and the passing of Motörhead have made me hyper-aware that our memories are precious. I've spent all of my adult life gathering my own rock'n'roll memories – and it all started with Motörhead, in Manchester, in 1979. For that, I will be eternally grateful!

Howard Johnson – Editor
Email me at **hojo@rockcandymag.com**

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They were surely the greatest rock band of them all and their music lives on. But how was the mighty Zeppelin myth forged in the first 100 days of the band's existence? Zep archaeologists Dave Lewis and Mike Tremaglio bring you the ultimate excavation of the band's crucial formative period.

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And the great music just keeps on coming! Our sister label Rock Candy Records has an enormous catalogue of awesome rock music just waiting for you to discover. Here are the latest two additions to the canon, Max Webster's 'A Million Vacations' and The Scream's 'Let It Scream'. Ain't life grand?

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ZEPPELIN SPECIAL

ROCK CANDY VIDEO PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER YOUTUBE, THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS VIDEO PLAYLISTS. SIMPLY TYPE THE WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!

FIVE ESSENTIAL ZEP LIVE PERFORMANCES

Chosen by Dave Lewis and Mike Tremaglio

'Communication Breakdown' (Led Zeppelin - Communication Breakdown (Live at Royal Albert Hall 1970))
This London performance from 9 January 1970 was something of a turning point for Zep's popularity in the UK. Suddenly everybody got what the band was about, and this footage shows the energy they put into this riotous encore performance. Everything was captured on film for an intended documentary, but the footage would only surface some 33 years later on the 2003 official *Led Zeppelin DVD* release.

'How Many More Times' (Led Zeppelin - How Many More Times (Danmarks Radio 1969))
The fledgling Zep captured in glorious black and white for a Danish TV special recorded at the TV-Byen/Danmarks Radio studio in Gladsaxe on 17 March 1969. 'How Many More Times' was the band's set closer and is performed here with incredible flair and invention.

'Going To California' (Led Zeppelin- Going to California Live w/lyrics)
By 1975 Zeppelin was the biggest band on the planet and a five night run at London's Earls Court Arena in May of that year only cemented the group's giant reputation. The acoustic interlude was a highlight of these shows and this delicate version of the song from 'Led Zep IV' comes across as surprisingly personal in such a hangar. It's all rather beautiful.

'In The Evening' (Led Zeppelin - In The Evening [LIVE Knebworth])
Zep's return to the stage in the summer of '79 followed a two-year spell of live inactivity. This meant the band's two UK shows in August at Knebworth were even more anticipated than usual. This majestic delivery of one of the big numbers from new album 'In Through The Out Door' – featuring lasers and a big John Bonham drum intro – shows that Zeppelin still had it in droves.

'Kashmir '(Led Zeppelin - Kashmir (Live from Celebration Day) (Official Video))
On 10 December 2007 Zep reformed to honour their record company boss, the late Ahmet Ertegun. What a night it proved to be, with this roof-shaking version of 'Kashmir' a major highlight. Jason Bonham drives it as well as his dad did, and the rest of the band lock in just like they've never been gone. If this is to be Zeppelin's swansong, then it's a magnificent one.

FIVE EXCITING ZEP COVERS

Chosen by Howard Johnson

Zepparella – 'When The Levee Breaks' (Led Zeppelin When The Levee Breaks by Zepparella)
Is it Angel after a sex change? No, it's all-girl group Zepparella, dressed head to toe in white and bravely charging into this mighty Zep cruncher. The ladies do it absolute justice, especially drummer Clementine, who channels her inner Bonzo and tub-thumps away.

Lenny Kravitz – 'Whole Lotta Love' (Lenny Kravitz Full unseen UNEDITED Performance from the Kennedy Honors Tribute to Led Zeppelin)
You don't want to take on this full-on Plant screamer unless you really know you've got the pipes. The song holds no fears for Lenny Kravitz, however, at this show honouring Zep in Washington back in 2012. Not only are the band themselves watching from the gods, but Barack Obama is grooving along too!

Heart – 'The Battle Of Evermore' (Heart - Battle of Evermore, Led Zeppelin cover (Viña del Mar, Chile1994))
Ann and Nancy Wilson have that sister thing going on, so their harmony vocals here are tighter than a pair of Plant's 1973 pants. Onstage at the exotic Vina Del Mar festival in Chile back in 1994 the girls folk it up to maximum effect, hey-nonny-nonning their way through the song made famous by Sandy Denny and Robert Plant on 'Led Zep IV'. There's nothing we don't like about this.

Stone Temple Pilots – 'Dancing Days' (STONE TEMPLE PILOTS "Dancing Days" (Led Zeppelin cover) front row, live @ Nokia Theater 10-27-10)
Dear old Scott Weiland looks like a man heading home after a few beers in the pub next door to work here in his shirt, tie, waistcoat and sensible trousers combo. But this footage conclusively proves that Stone Temple Pilots weren't the 'Laughing Stock Pearl Jam' many dismissed them as. It's not easy to get this particular groove on, but groove they undoubtedly do.

Trent Reznor/Karen O – 'Immigrant Song' (Immigrant Song - Karen O with Trent Reznor and Atticus Ross)
Karen O treats the melody lines of this Viking-horned mini-epic with great respect here, while Trent Reznor and Atticus Ross get into all kinds of modern industrial crashing and banging in the background. The accompanying video is suitably black and white and eerie, but it only adds to a wonderful off-piste interpretation. Percy would doubtless approve.

Buckcherry

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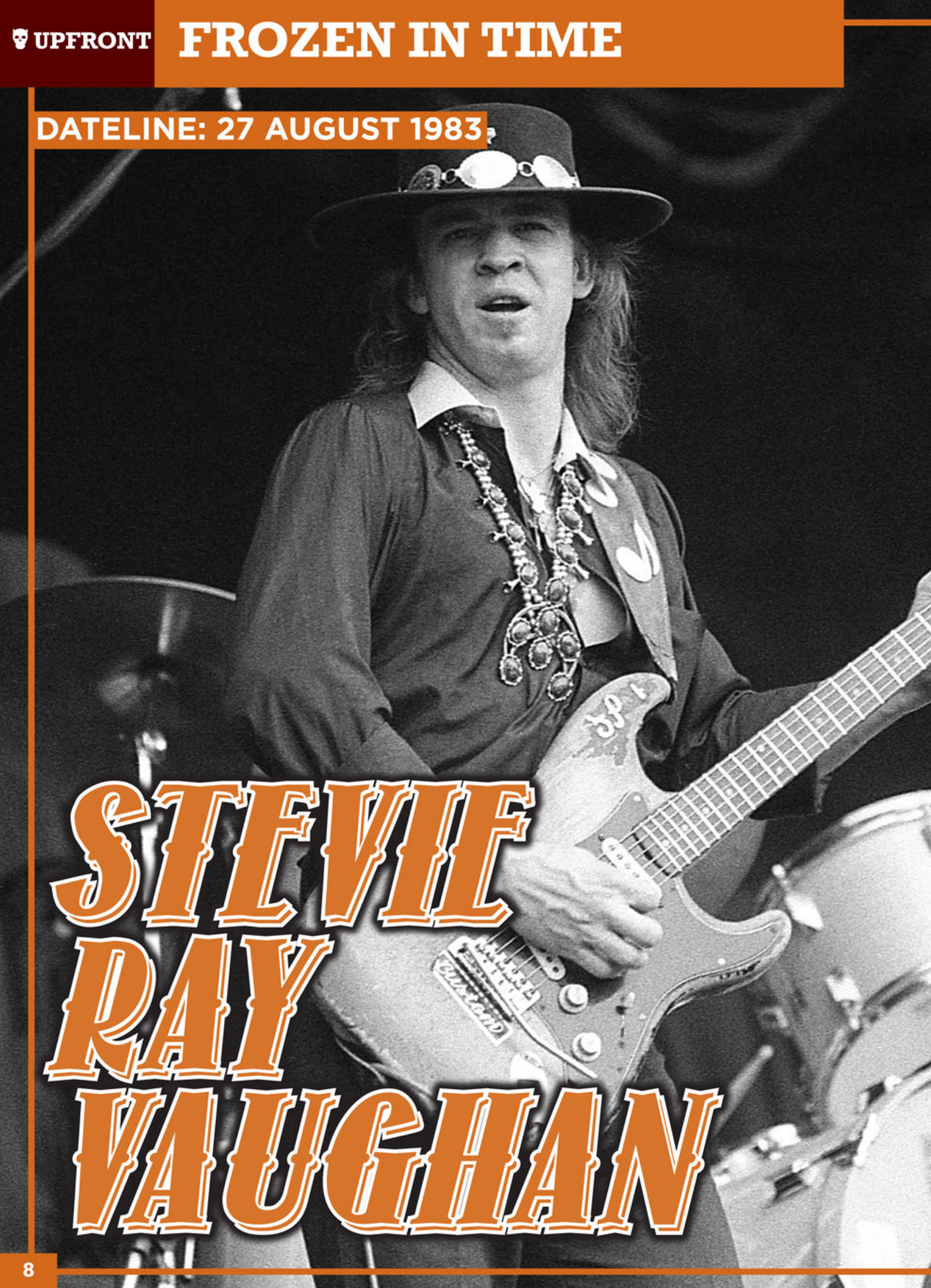
The Orchard

FROZEN IN TIME

DATELINE: 27 AUGUST 1983



STEVIE RAY VAUGHAN

Remembering the brilliant Texan blues guitarist whose flame burned out way too soon...

I FIRST SAW STEVIE Ray Vaughan live at the UK's prestigious Reading Festival in August 1983, when he appeared as special guest of headliners Black Sabbath of all people. This marvellous image comes from that show and features Stevie wearing his trademark black gunslinger hat, intensely concentrated and focusing all his energy on that legendary Stratocaster. His performance that day was absolutely mesmerising as he unleashed the power of the blues with inhuman power and precision. I was surrounded not just by fans, but also by the *crème de la crème* of British musicians, all desperate to get an eyeful and an earful of this extraordinary new talent. Nobody was disappointed with Stevie and, just as Jimi Hendrix had wooed and won British audiences in the mid-'60s with his incendiary shows, this performance reminded rock fans of the raw power of the blues.

STEVIE WAS born in Dallas, Texas in 1954, little brother to Jimmie Vaughan, who would later find fame as guitarist in The Fabulous Thunderbirds. After dropping out of school and holding down a series of dead end jobs, Stevie moved to Austin, Texas in 1971 in a concerted effort to advance his musical career. It was in Austin that he really forged ahead in developing his style, playing alongside numerous blues legends, soaking up the musical climate and, most importantly, forming Double Trouble. Eventually the group would settle into the line-up of Stevie, bassist Tommy Shannon and drummer Chris Layton that would make many memorable recordings.

IT WAS David Bowie who 'discovered' the then-relatively-unknown and unsigned guitarist playing at the famed Swiss Montreux Jazz Festival in 1982. Bowled over by his talent, Bowie soon asked Stevie to play on his new album 'Let's Dance'. It was an offer that SRV couldn't refuse and the LP was released in April of 1983 to great critical acclaim. But Stevie's involvement in the upcoming world tour in support of the release ended during rehearsals when contractual terms couldn't be agreed. Still, with a sky-high reputation as one of the best new guitarists in town, SRV had already signed a deal with Epic Records.

STEVIE'S DEBUT album with Double Trouble, 'Texas Flood', was released in June 1983 and almost single-handedly re-established blues rock as a viable and vital part of the musical landscape. The singles 'Love Struck Baby' and 'Pride And Joy' not only demonstrated his guitar playing ability, but also his unique compositional skills. It was a record that redefined the blues, opening up a new world of possibilities and having a significant effect on artists who would follow including Joe Bonamassa, Gary Clark Jnr. and Joanne Shaw Taylor.

STEVIE'S CAREER skyrocketed thanks to mesmerising gigs and righteous albums such as 1984's 'Couldn't Stand The Weather', 'Soul To Soul' from 1985, and 'In Step', released in 1989. On 27 August 1990, though – seven years to the day after this photo was taken – Stevie played a gig in Wisconsin with Eric Clapton. After the show he jumped on board a helicopter that was to ferry him to Chicago, But shortly after take-off the helicopter crashed into a hillside, tragically killing all five people on board. Stevie was just 35 years old. It was a shocking end to a brilliant career that seemed to have only just begun. He'd just released a truly magnificent collaboration with his brother Jimmie Vaughan, titled 'Family Style', which they'd recorded at the famed Ardent Studios in Memphis.

THIS SHOT perfectly captures Stevie's passion for the blues he loved so much. RIP SRV.

DEREK OLIVER

Photo: Julia Goode

STEP BACK IN TIME

MARCH–APRIL 1982

ROCK CANDY'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT…

Ritchie Blackmore (right) performing live on stage in Rainbow with vocalist Joe Lynn Turner (centre)

BLACKMORE SPEAKS!

DATELINE: 22 APRIL–5 MAY 1982
MAGAZINE: *KERRANG!*

COMMENCING A THREE-PART series of articles to celebrate their sixth studio album, 'Straight Between The Eyes', Dante Bonutto sat down for an update with Rainbow guitarist and leader Ritchie Blackmore. Back in the '80s interviewing The Man In Black was a tough assignment. Yet on the rare occasions when he did open up, he always proved to be a fascinating character.

"The problem with Rainbow is having too many ex-members," he told Bonutto. "These ex-members have journalist friends so, without mentioning names, it can't be helped that we have enemies in the press.

"I can mentally see the journalists writing their little reviews," he admitted. "Going 'This is f*cking awful, it's so boring' and I can't concentrate on what I'm playing. The kid in the front row is saying, 'Come on, yeah' and I feel obligated to him. But the next second I'm back into the mental picture of the review, which I shouldn't be."

UP TO now, Ritchie had always kept a straight face when playing the role of the mean and moody muso. But taking the part of an undertaker figure in the band's video for the album's opening track 'Death Alley Driver' clearly appealed to his dark sense of humour. "Oh yeah, I'm a real doom merchant," he laughed. "Mr Happy, Roger [Glover, the band's bassist], always looks for the good in people, but I seek the bad."

All the same, Bonutto noted that Blackmore seemed fairly content with the world, particularly in comparison to the mid-1970s days and the 'Rainbow Rising' album.

"I was very angry at that time, and I just wanted to get something out of my system," Ritchie nodded. "But by the time I got to 'Long Live Rock 'N' Roll' it had all gone."

RITCHIE HAD already been through two vocalists in Rainbow, Ronnie James Dio and Graham Bonnet, and the arrival of Joe Lynn Turner in 1980 had facilitated a more commercial, radio-friendly version of the band.

"The older you get the more you appreciate melodies," Ritchie mused. "I'm classically orientated. I can't stand there knocking out three chords, the AC/DC effect. That doesn't move me at all, which is no reflection on them."

Blackmore was honest enough to admit that Rainbow's commercial breakthrough album, 1979's 'Down To Earth' featuring vocalist Graham Bonnet, didn't move him either.

"I like [the singles] 'All Night Long' and 'Since You Been Gone', but there are tracks on that album that were done under strained conditions to say the least," he explained. "The personnel were really grating on each other."

THE APPOINTMENT of former Fandango man Joe Lynn Turner, who was able to take the basic idea of a song and run with it, made the Bonnet era seem like a bit of a nightmare, added the Man In Black, though even JLT didn't escape unscathed. And the singer's crime? Being just a little too enthusiastic.

"Joe was still a bit of a cabaret-type act [when he joined]. I had to pull him aside one night and say, 'You don't do that in Britain. You don't jump around the stage and go crazy.'"

While praising Rainbow's latest keyboardist, 21-year-old David Rosenthal, the guitarist declined to comment on the departure of previous incumbent Don Airey.

"It would be very easy for me to slag off everyone who's been in the band, but it's a form of discipline not to," he shrugged playfully.

Photos: Getty Images/Koh Hasebe/Shinko Music; Getty images/Larry Marano

ROCK CANDY SAYS...

ALL THESE YEARS LATER Rainbow's Joe Lynn Turner era, which ended in 1984, continues to divide the fans. Play those records again; you might be surprised how well they scrub up. Back then, though, people who were weaned on Ronnie James Dio's gothic drama, or others who came on board at the time of those irresistible hit singles from 'Down To Earth', found JLT just that little bit too smooth.

The lingering sense of fan dissatisfaction ran deeper than the identity of Rainbow's lead singer, though. Long-term supporters felt let down by the fact that Rainbow seemed far more interested in breaking the lucrative American market. The group had no plans to tour the UK until the spring of 1983.

AS DOCUMENTED in Bonutto's story, Rainbow had hardly covered themselves in glory during a previous visit to Blackmore's homeland. At a show in Leeds in July 1981 Ritchie had been in "one of his moods," annoyed that his view of the crowd was affected by pillars and the PA system. Then his amp blew up. Drummer Bobby Rondinelli broke a drum skin and the show finished in shambolic fashion, with Glover, Airey and Joe Lynn Turner onstage as a three-piece! A first night at London's Hammersmith Odeon, meanwhile, passed off well enough. But according to Bonutto, the second was "a comedy of errors."

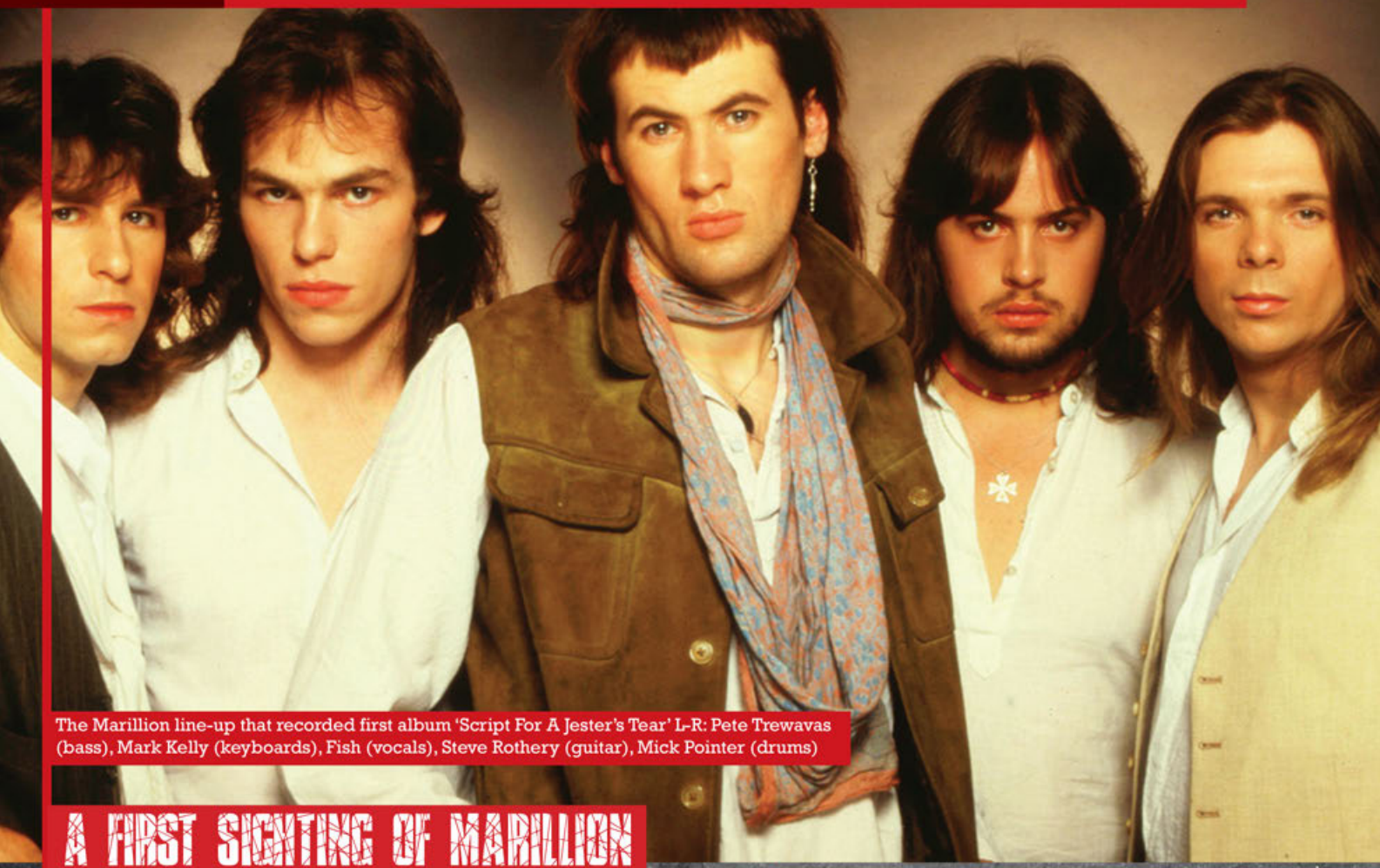
"With gigs in London, I try so hard to please that I go up my own arse – I blow it," Ritchie sighed. "Instead of dying a death I politely think: 'OK, we're not going down well, let's make ourselves really awful and I'll play very badly.'"

Such an attitude was perhaps not conducive to rock'n'roll longevity. There would be one further Rainbow album with Turner on vocals, 1983's 'Bent Out Of Shape', complete with an obligatory line-up switch as ex-Balance man Chuck Burgi took over from Rondinelli on the drum stool. Not long after, though, the news that many had been waiting for was announced – Deep Purple would be reforming. For a while at least, Rainbow was done and dusted.

Ritchie was always just that little bit temperamental

THE RAINBOW STORY

STEP BACK IN TIME



The Marillion line-up that recorded first album 'Script For A Jester's Tear' L-R: Pete Trewavas (bass), Mark Kelly (keyboards), Fish (vocals), Steve Rothery (guitar), Mick Pointer (drums)

A FIRST SIGHTING OF MARILLION

DATELINE: 11-24 MARCH 1982
MAGAZINE: *KERRANG!*

AS ONE OF MARILLION'S first pieces of national UK press, Geoff Banks wrote a profile of the band for *Kerrang!*'s 'Armed & Ready' section, the pages where the magazine highlighted exciting new groups.

Marillion had formed in Aylesbury back in 1979, three years before this small article appeared. At first they were called Silmarillion, in honour of JRR Tolkien's book of the same name. But by 1981 the group had dispensed with the 'Sil' and were beginning to make slow progress, with co-founders Steve Rothery (guitar) and Mick Pointer (drums) having been joined by lead singer Fish, bass player Diz Minnitt, and keyboardist Mark Kelly.

AFTER DISCOVERING the band's demo tape and witnessing them perform a "stunning" live set at the Marquee Club in London's Wardour Street, Banks was prepared to state that Marillion's goal of "singlehandedly restoring the good name of progressive rock" didn't seem like such a tall order. The article revealed that Marillion's earliest music sounded like Camel, before things took a turn towards more progressive sounds.

"We make sure to avoid being classed as a second Genesis," Fish claimed. "In Aylesbury we've even got a punk following. The search for something new has taken music back rather than forward and what we're doing is combing the complexity of early 1970s music with the aggression and honesty of punk, only in clubs rather than huge stadiums."

Though he was talking to a heavy metal magazine Fish felt strongly that Marillion were a little out of the ordinary, though he believed the band would still appeal to the mag's readers.

"I think most heavy metal fans – the people brought up on the Angel Witches of this world – are beginning to look for something a little more complex because they've heard that stuff so many times before," he theorised. "Our songs have heavy sections, but they also have light sections. Each song is like a set, it's an hour crammed into 10 minutes."

THE SINGER also explained the origins of his bizarre stage name.

"I was living in a boarding house run by this 80-year-old bitch who only allowed one bath per week. Any subsequent bath would cost 20 pence," he reminisced. "She was a real pain in the arse, so every Wednesday I used to buy six cans of McEwan's and go up to the bath with the beer, 20 fags, a book, a radio and a bag of sweets. I'd lay there for three hours. It really used to bug her, because the only toilet was in the bathroom.

"One day a mate came round when I was in the bath and the woman wouldn't come upstairs to tell me. He was waiting there for about an hour and a half. So eventually when I got out he said, 'What's wrong with you? Are you some sort of f*cking fish?' And the name just stuck."

ROCK CANDY SAYS...

WITH PETE TREWAVAS REPLACING Minnitt on bass just after this interview in March 1982, these were golden days for Fish and Marillion. Word of mouth quickly began to spread and following a three-track session for Radio 1's influential *The Friday Rock Show*, the band signed a deal with EMI. A mere seven months after this introductory piece in *Kerrang!*, Marillion's debut single, 'Market Square Heroes', was in the racks. The following spring, a full-length debut, 'Script For A Jester's Tear', took the band into the national Top 10.

A second album, 1984's 'Fugazi', fared better still, though by that time Mick Pointer had left. He later formed the band Arena. Former Steve Hackett drummer Ian Mosley replaced Pointer and is still with the band.

MARILLION'S INITIAL success led to a hidden wave of other neo-prog outfits getting some attention and before too long the likes of Pallas, IQ, Twelfth Night and Pendragon began to create waves of their own.

Nobody could touch Marillion, though. After notching a hit single with 'Kayleigh', the band's third album, 1985's 'Misplaced Childhood', went to number one in the UK chart. 1987's 'Clutching At Straws' would be the band's final long player with Fish at the helm before an acrimonious split forced fans to take sides.

FISH WAS perceived as the creative lynchpin in the band, but against the odds it was Marillion and new singer Steve Hogarth who ended up the more commercially successful of the two acts. Nevertheless, the big Scotsman has since made some exquisite solo records and is currently having another purple patch as his career winds gently down. This year's 'Weltschmerz' – the title in German means 'world weariness' – is set to be his swansong.

Marillion, too, have released some outstanding, thought-provoking music, including 2012's 'Sounds That Can't Be Made' and 2016's 'F*ck Everyone And Run (FEAR)'.

It's amazing to think that all of these creative talents were first brought to our attention in a little black and white story written in *Kerrang!* issue 11. All credit to Geoff Banks, who sadly died in 2015, for calling it right.

"Are you some sort of f*king fish?"

ARMED & READY

More new bands to watch out for

MARILLION

Photos: IconicPix/GEMA Archive; Getty Images/Paul Natkin

STEP BACK IN TIME

Guitarist Rudolf Schenker strikes a classic '80s Scorps pose

SCORPIONS GO MEGA WITH 'BLACKOUT'

DATELINE: 27 MARCH 1982
MAGAZINE: *SOUNDS*

WRITER PETE MAKOWSKI FOUND himself in the middle of a scrap when he flew to the Spanish coastal town of San Sebastián to see German rockers the Scorpions perform a show promoting their eighth studio album, 'Blackout'. After the gig, Makowski and a local press officer from the band's label EMI somehow ended up in the middle of a bunch of lunatics who "proceeded to assault each other with any solid object available, the main weapon being beer bottles."

"That was unusual," the PR casually informed the man from *Sounds*. "They usually do that at the beginning of the show."

THIS WAS the Scorpions' first tour of Spain, and of the 6,000 people who attended the gig at the Poli de Portivo, Makowski estimated that "probably a third" had a real understanding of the band's work. Drummer Herman Rarebell informed the writer that just a few years earlier they had been playing to "audiences of around 30" in places like France. However, 1979's 'Lovedrive' album and its follow-up, 1980's 'Animal Magnetism', had changed everything. Guitarist Matthias Jabs had succeeded Uli Jon Roth to give the band a new commercial sheen. However, singer Klaus Meine developed serious throat problems when work began on 'Blackout' in 1981 and this had threatened to stop the Hanover band's rise dead in its tracks.

"My voice sounds shitty when I talk, but I'm singing better than ever now," Meine told Makowski, revealing that he'd feared his career might have been over without the specialist in Vienna who saved him.

"At one point I rang [guitarist] Rudolf [Schenker] and told him to look for another singer, but he said they'd wait, even though nobody knew what the outcome might be."

RAREBELL, MEANWHILE, revealed that the latest album's title had been inspired by a night when Schenker went out on a booze binge during an American tour. "The following morning I said to him, 'You know what you had last night? It was a blackout.' He was totally out of it and couldn't remember anything. He got so pissed that he was almost done by the police."

'Blackout' again followed the more commercial path the band had adopted since waving *auf wiedersehen* to Roth, but the drummer insisted the direction wasn't preconceived. And Rarebell was of the opinion that the enforced wait for Meine to recover had inadvertently helped the band.

"That gave us time to write. We had a chance to really think about the songs," he said. "We got everything ready, so that when Klaus was healthy again all he had to do was sing."

BACK IN 1982 it still seemed a little odd that a heavy metal band from Germany was on the verge of international success.

"I don't think we play typical heavy metal, because we have ballads," the drummer objected. "A lot of bands concentrate on one style – bang, bang, bang. Except for, say, Queen, who I don't regard as heavy metal either. But I never thought our music would be liked that much in England, and now suddenly heavy metal is big again."

Photos: Getty Images/Michael Ochs Archives; Getty Images/Larry Marano

ROCK CANDY SAYS...

STILL REGARDED AS AMONG their definitive recordings, 'Blackout' was the third step on the Scorpions' path towards worldwide success. The combination of explosive, hook-laden songs, striking album sleeves and an eye-catching concert delivery all ignited their rise toward becoming one of the premier rock attractions of the '80s.

The band was on an upward trajectory and maintaining momentum would surely have been seen as crucial. It later came to light that Don Dokken had provided guide vocals for 'Blackout'. But the group's loyalty to Klaus Meine during his voice difficulties speaks well of them, and 'Blackout' went on to become a US platinum album in 1984.

When the Scorpions reached the States to promote 'Blackout' they were joined by special guests Iron Maiden. Meine would sometimes use a throat-massaging device between songs, but eventually the singer's pipes came back better than ever.

1983 SAW the Scorpions playing beneath headliners Van Halen at the US Festival in front of 325,000 fans, before 1984's 'Love At First Sting' became the band's most successful US album, selling over three million copies. That same year Scorpions filled New York's Madison Square Garden for three nights as part of a tour immortalised by the 1995 concert set 'World Wide Live'. With three albums – 'Animal Magnetism', 'Blackout' and 'Love At First Sting' – in the US charts simultaneously, the Scorpions were at the height of their powers, and emerging rock acts including Bon Jovi, Metallica and Def Leppard eagerly opened for the Germans.

"Bon Jovi very quickly learned from us how to be a rock'n'roll band," Rudolf Schenker once told me. "[The band's manager] Doc McGhee said, 'Copy how the Scorpions do it.' Before that they were a pop band, but we showed them what rock'n'roll was all about."

IN 2019, nine years after announcing their intention to cease touring and recording, the Scorpions roll on, now with former Motörhead man Mikkey Dee on drums. Matthias Jabs later claimed that the idea of retiring came from one of their managers at the time, and that it wasn't until the band started a farewell tour in 2010 that they realised nobody wanted to stop. It appears that after more than 50 years as an active group, Scorpions still haven't lost their sting.

Vocalist Klaus Meine shows no ill effects after his voice problems

BOOM! BOOM! OUT GO THE LIGHTS

Pete Makowski survives through the Blackout with THE SCORPIONS

SNIPPETS – SHORT, SHARP SHOCKS FROM MARCH-APRIL 1982

WISHBONE CRÜE?

DATELINE: 11-24 MARCH 1982
MAGAZINE: *KERRANG!*

In one of the most bizarre bills ever proposed, Mötley Crüe were teamed with Wishbone Ash for a European tour. The idea of pairing the Sunset Strip glam-metal livewires, promoting their 'Too Fast For Love' debut, with the genteel English soft-rockers was preposterous. When the promoters realised what a mismatch it was they promptly changed tack and the tour never happened.

DIAMOND HEAD CLAIM TO BE "THE NEW LED ZEPPELIN"

DATELINE: 8-21 APRIL 1982
MAGAZINE: *KERRANG!*

...Or at least that's what many people remember them saying. In fact, what singer Sean Harris *really* told Dante Bonutto was, "What Zeppelin did in the 1970s, we want to do in the '80s. We want to be as innovative as they were. We don't want to be a good band, we want to be a *great* band." A subtle, yet important distinction.

"ARE YOU A MAN OR A POM?"

DATELINE: 27 MARCH 1982
MAGAZINE: *SOUNDS*

Writer Dave Lewis must have been thrilled to accept an assignment to interview Rose Tattoo in Australia, especially when he met the band onboard a boat in Sydney Harbour. Imagine his dismay, then, when the Tatts refused to talk to him until he jumped into the harbour's shark-infested waters. Kudos to the intrepid writer, who accepted the challenge and returned home both with the story *and* with all his limbs intact!

STEP BACK IN TIME

HUGHES/THRALL: "WE PLAY '80S FUNK/ROCK'N'ROLL"

DATELINE: 11-24 MARCH 1982

MAGAZINE: *KERRANG!*

IN A STORY TITLED 'Silence Is Broken', former Trapeze and Deep Purple man Glenn Hughes gave his first interview in five years to *Kerrang!*'s Steve Gett, providing the lowdown on his new band Hughes/Thrall. This was early days for the unit, essentially a trio of bassist/vocalist Hughes, former Automatic Man and Pat Travers Band guitarist Pat Thrall, and "unknown" drummer Frankie Banali. Englishman Hughes had relocated to California several years earlier, the band had an LA-based management company and Warner Brothers Music had snapped them up for publishing rights. With a record deal still being negotiated the trio had begun recording an album with producer Rob Fraboni, whose credits included Eric Clapton, Joe Cocker and Bonnie Raitt.

HUGHES WAS full of praise for Californian Thrall, claiming the pair were "good for each other." He added: "We both like the same sort of music and have this incredible feeling for what we play. Pat was a sideman with Travers and got treated badly. I've brought him out of all that and in the studio I push him all the time."

Hughes granted Gett a sneak preview of some of Hughes/Thrall's songs. Besides "masterful vocals and axework," the writer was blown away by music that had "strong leanings towards funk, whilst retaining a heavy feel." Asked to describe the band's style, Glenn replied, "We play 1980s funk/rock'n'roll."

SINCE THE undignified break-up of Deep Purple six years earlier, Hughes had maintained a low profile. As the story suggested, though, rumours of him being "strung out on drugs" abounded, rumours that Hughes denied. "I don't smoke and I don't touch liquor anymore," he added. "God must have said: 'Let this boy sing'."

Glenn was also insistent that the Hughes/Thrall project was no last-ditch effort to revive a stalled career.

"I'd rather never have worked again than work for the sake of it," he said. "After Deep Purple I decided that the thing I'd do next would be what I *really* wanted to do."

NATURALLY, THE interview included a lot of talk about Deep Purple, though very little was positive. Hughes confessed to enjoying the profile that the 'Burn', 'Stormbringer' and 'Come Taste The Band' albums had given him. He also accepted the blame for taking Purple's music in the more soulful direction that both guitarist Ritchie Blackmore and many Purple fans disapproved of. "They [Deep Purple] knew my background was more in funk and R&B," he reasoned. "Heavy metal's good, but I just can't play dungeon music all night."

"When Blackmore was 'on' he was unbelievable," Glenn added. "But when he was 'off' he was terrible. The trouble was, he wasn't that consistent."

Had the negative Purple experience made Hughes wary of the music business?

"Definitely," he said. "I felt conned, mismanaged and mishandled." Gett wondered how he felt about the other offshoot Purple groups, Rainbow, Whitesnake and Gillan.

"They're aged," was Glenn's withering response. "Their music is old and basically consists of rehashed licks. It's early-1970s music and I think in their heart of hearts they'd agree with me when I say that I don't think they're playing as well as they could. Whitesnake's last album ['Come An' Get It'] was like a very bad Deep Purple. If Rainbow and Gillan hadn't had Deep Purple behind them, then they wouldn't have done anything."

SILENCE IS BROKEN

Steve Gett tracks down Glenn Hughes in Los Angeles

I

CONTINUED PAGE 18

AS THE pair walked back to their respective cars, Glenn enquired of his inquisitor: "You think I was too nasty? I'm not scared, because I can live up to what I say. But I don't want the kids to think I'm an asshole. The thing is, I can only say what I think is true."

ROCK CANDY SAYS...

BY THE TIME THE debut 'Hughes/Thrall' album dropped in the summer of 1982, celebrated producer Andy Johns (of Rolling Stones, Free and Led Zeppelin fame) had been added to its production team. Drum duties, meanwhile, were shared between Frankie Banali (later of Quiet Riot and W.A.S.P.), Gary Ferguson, and the Steve Miller Band's Gary Mallaber.

Interviewer Steve Gett also reviewed the album in *Kerrang!*, where he praised the Zeppelin-esque 'Muscle And Blood' among a set of songs "obviously aimed at securing airplay in the American market." Gett was at pains to stress, however, that readers shouldn't be "fooled into thinking they're at all 'wimpy' – basically they're a subtle blend of light and hard rock."

Gett saw the album as a platform for Glenn's "superb" voice and some wonderful fretwork from Thrall, nominating sign-off track 'First Step Of Love' as the highlight of the record. "I defy any hard rock fan not to get off on this one," he said.

DESPITE BEING a truly class album, 'Hughes/Thrall' fell on deaf ears. The band's problems were largely self-inflicted. They played some gigs in South America as openers for Santana, but Hughes had exaggerated his sobriety. During the time he was making the Hughes/Thrall record, Glenn later admitted, "cocaine was consumed nightly."

Out on the road Hughes/Thrall was starting to fall apart.

"The record company probably saw that," said Hughes. "So we didn't get to tour much afterwards."

Some basic tracks for a second album were laid down, but before too long the project was quietly laid to rest.

THE 'HUGHES/THRALL' album now has cult status among knowledgeable hard rock fans and the idea of making another record still pops up from time to time. In September 2016 Glenn and Pat played together again, for the first time in 34 years, at a Glenn Hughes gig in Last Vegas. YouTube footage of two songs, 'Muscle And Blood' and 'First Step Of Love', is simply breathtaking.

"It was an incredible night, so we're talking about making a second, all-new Hughes/Thrall record," Hughes told me in 2018. It can't happen soon enough as far as *Rock Candy Mag*'s concerned.

SNIPPETS – SHORT, SHARP SHOCKS FROM MARCH-APRIL 1982

HEEP RETURN FROM THE DEAD WITH 'ABOMINOG'

DATELINE: 25 MARCH-7 APRIL 1982
MAGAZINE: *KERRANG!*

An overjoyed Mick Box revealed to Dante Bonutto that after the disastrous previous campaign for 'Conquest' his beloved Uriah Heep was making music once more. Keyboardist Ken Hensley had left the band after 'Conquest', but this didn't seem to bother Box any. "Basically, Kenny's writing dried up," he commented.

"RONNIE VAN ZANT IS JUST IRREPLACEABLE"

DATELINE: 13 MARCH 1982
MAGAZINE: *SOUNDS*

Talking as The Rossington Collins Band were about to break up, guitarist Gary Rossington explained why he'd hired his wife Dale Kranz as the group's frontwoman. "Any male vocalist would instantly have been compared to Ronnie Van Zant and we didn't want that," said Rossington. Five years later he would hire Ronnie's younger brother Johnny to kick-start Lynyrd Skynyrd once more.

MOTÖRHEAD RING THE CHANGES ON 'IRON FIST'

DATELINE: 8-21 APRIL 1982
MAGAZINE: *KERRANG!*

Steve Gett didn't seem too sure about Motörhead's fifth album, suggesting, "There are a few surprises here and one can only assume that's the way they're meant." Guitarist 'Fast' Eddie Clarke, who'd been forced to handle production duties, would soon quit after the release of 'Iron Fist', and Lemmy later commented that "It was a substandard album."

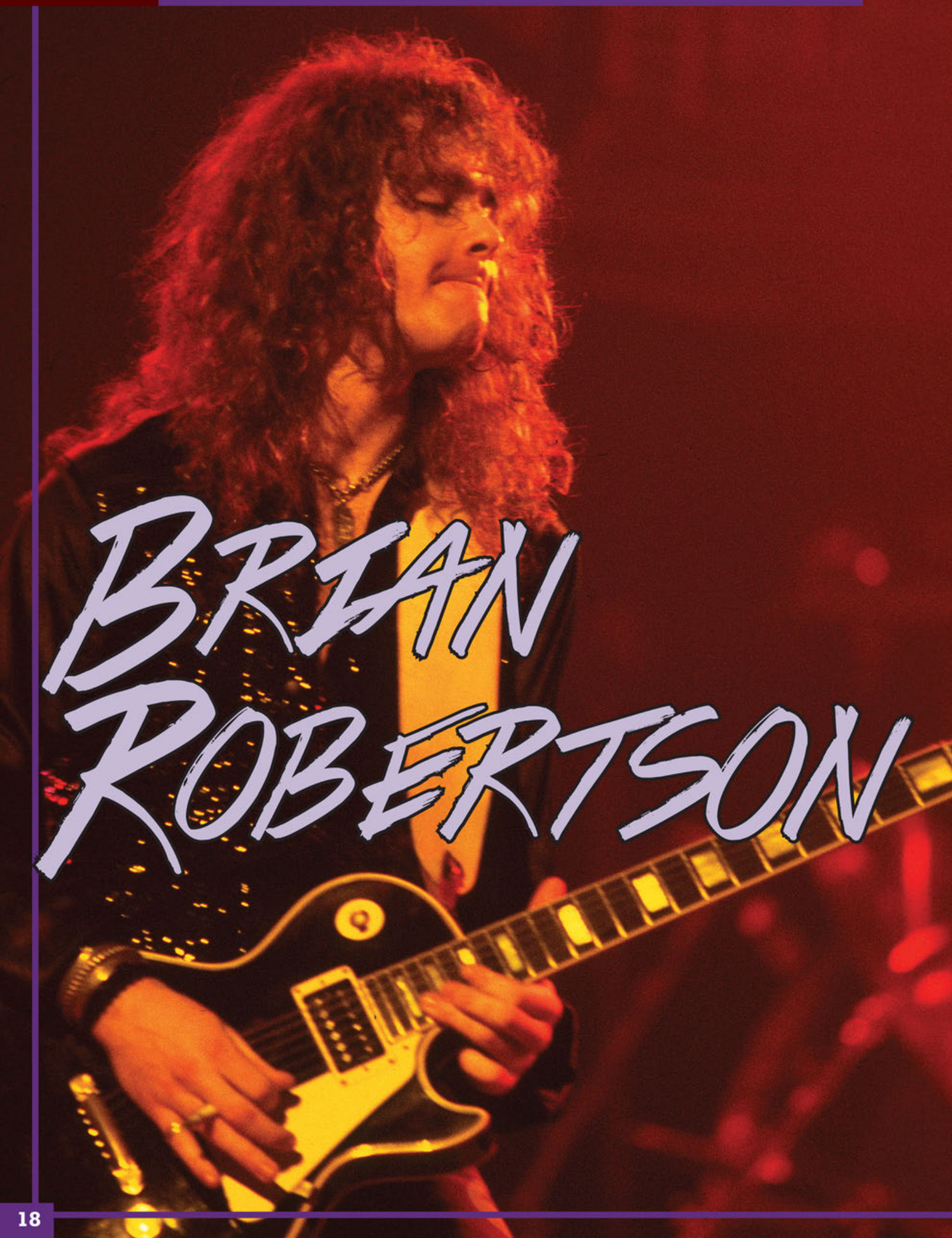
BUSHELL GIVES '...BEAST' THE THUMBS UP

DATELINE: 27 MARCH 1982
MAGAZINE: *SOUNDS*

Writer Garry Bushell filed a rave review of Iron Maiden's third full-length record, 'The Number Of The Beast', which he called Steve Harris and company's "best written and executed set to date." Such was its quality that the closest Bushell could get to a *bona fide* criticism was describing 'Children Of The Damned' as "a rather unnecessary, almost obligatory angst-ridden workout."

PERSON OF INTEREST

ROCK CANDY SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



BRIAN ROBERTSON

BRIAN ROBERTSON HAS NEVER lacked self-belief. "I was the best musician in Thin Lizzy," he once said. "I was classically trained, and that put me a long way ahead of [fellow guitarist] Scott Gorham. In fact, more than once I had to show him how to play things!"

The Scottish virtuoso was born in Clarkston, just eight miles from Glasgow, in 1956 and joined Lizzy in 1974 at the tender age of 18. As headstrong as he was gifted, Robbo never seemed to be too far away from trouble in those early days. In November '76, for example, he went drinking with his Scottish buddy, the singer Frankie Miller, at London's Speakeasy Club. A fight broke out and Robertson suffered a hand injury that was serious enough to force Lizzy to cancel a planned tour of America.

"It was a stupid thing to do, and I regret it," he acknowledges. "But at the time I was drinking heavily and I was cocky."

ROBERTSON WAS pivotal in developing the classic dual guitar sound that made Lizzy's reputation. He appeared on five studio albums between 1974 and 1977, as well as 1978's iconic 'Live And Dangerous' double. His instantly recognisable tone and uncanny ability to combine rough-edge attack with the sweetest melody lines made him one of the most revered players of the '70s.

Sadly, after four years of intensely creative work Robbo's relationship with band leader Phil Lynott deteriorated to the point where he left Thin Lizzy in July of 1978. "I wasn't getting along with Phil," he says. "So we had to go our separate ways. It was at least partly my fault, because the drinking was out of control."

Even before he'd officially left Lizzy, in 1977 Robertson had teamed up with fellow Scot and former Rainbow bassist Jimmy Bain in a venture going by the name of Wild Horses. Once he was no longer a member of Lizzy this band became his focus. The music was varied and interesting, but the pairing of these two mercurial talents was to prove short lived. After just two albums – 1980's 'Wild Horses' and 1981's 'Stand Your Ground' – the band fell apart. Robertson blames Bain's drug habit.

"When we were doing that second album Jimmy was out of control," he said. "He'd lock me out of the studio and do a load of drugs. It was an impossible situation."

ROBERTSON WAS acknowledged as a killer guitarist, but a bit of a loose cannon. Even so, his next move baffled almost everybody. In May of 1982 he was announced as 'Fast' Eddie Clarke's replacement in Motörhead. Robertson had the requisite outlaw attitude to complement bassist and vocalist Lemmy and drummer Phil Taylor. But it was hard to see how his melody-laden guitar style could work within the context of Motörhead's raw approach. For his own part, though, Robertson was fearless in wanting to change the Motörhead sound.

"I told them that I wasn't just going to rewrite f*cking 'Ace Of Spades'," he said. "If they wanted me, then it would be on my terms."

Robbo was true to his word and 'Another Perfect Day', released in June of 1983, showcased a very different Motörhead sound. The album wasn't well received at the time and things weren't helped by the fact that by this point Robbo had cut his long hair and had taken to wearing satin shorts on stage – hardly the image Motörhead had cultivated. His relationship with Lemmy soured and by November of '83 he'd left the band.

Time has been kind to 'Another Perfect Day'. Even if there are moments when the album feels like two vastly differing rock styles being forced together, from a purely musical perspective it's nowhere near as bad as people said at the time.

ROBERTSON MADE one last appearance with Thin Lizzy on what would prove to be their final tour in 1983. His performances on 'Emerald' and 'The Rocker' were captured on the 'Life' live album that was released in October of the same year. But in the 35 years since he left Motörhead Robbo's musical CV has been pretty threadbare.

After a short spell with former MSG vocalist Gary Barden's Statetrooper in the late '80s, Robertson has been restricted to the odd live appearance as a special guest with the likes of Skyclad and Ash, as well as a 2005 tribute show in memory of Phil Lynott, who died in 1986. He contributed guitar to a version of Led Zeppelin's 'Good Times Bad Times', where Blue Öyster Cult frontman Eric Bloom performed the lead vocal, and also played on obscure albums by artists including Paul Meehan and Liny Wood. Robbo did release a solo album, 'Diamonds And Dirt' in 2011, which featured originals and covers, including three Lizzy songs, 'Running Back', 'It's Only Money' and 'Blues Boy'. It was a perfectly competent release, but lacked the fire of Robertson's work with Thin Lizzy and didn't make much of a commercial impression.

RUMOURS HAVE constantly circulated about the state both of Brian's health and of his finances. He certainly seemed fragile when I met him at a German festival at the end of the '80s when he was a member of Statetrooper. On that day Robbo veered wildly from extreme brooding to worrying aggression and appeared unable to control himself. It wasn't an edifying experience.

Now living in Essex Brian still records at home, but insists that the material he's written is purely for his own satisfaction and will never be released commercially. There are, however, plans to issue a live album, recorded at Polar Studios in Stockholm back in 2010 during rehearsals for what turned out to be the only live show in support of 'Diamonds And Dirt'.

These days Robertson refuses to give any interviews and prefers to work in the shadows. It's a shame that such a talented guitarist hasn't amassed the body of work his talent clearly deserves. But one listen to 'Angel From The Coast', a superb co-write with Phil Lynott from Thin Lizzy's 1976 'Jailbreak' album, will show you in just a tad over three minutes why we at *Rock Candy* rate Brian Robertson so highly.

Words: Malcolm Dome. Photo: Getty Images/Paul Natkin

CLASSIC ALBUM SLEEVE

Coney Hatch in 1982. L-R: Andy Curran, Carl Dixon Steve Shelski, Dave Ketchum

CONEY HATCH 'CONEY HATCH'

DATELINE: JULY 1982

Artist and musician **Martin Springett** (*above right*) reveals how he came to produce this image for the 1982 debut album by Canadian rockers **Coney Hatch**...

"I'D BEEN DRAWING SINCE I was a little kid, but it was when Roger Dean's Yes covers appeared in the '70s that I realised I wanted to do art in that vein. I played in various bands back then and always did the artwork for the posters and sleeves.

"In 1973 I was in London playing in a band and working as a freelance illustrator for magazines and book publishers. I'd got a tape of my band to Columbia's A&R department through a connection and received a call from them. It wasn't for my music, though, but rather for my cassette artwork! From that call I worked on the cover artwork of Ian Hunter's first solo album and did interior art for an Argent album called 'Circus' among other things.

"I MOVED to Vancouver in Canada in the mid-'70s and it was a beautiful place to live, but there was very little work around. So I decided to move to Toronto in '78 and found illustration work there almost immediately. I worked in all sorts of different areas; advertising, book covers, magazines, children's books...

"After I did some work for a science fiction and fantasy comics magazine out of New York called *Heavy Metal* I got quite a few calls to work in that sci-fi/fantasy field. One of those calls was from Martin Soldat, an experienced Toronto art director who worked with Anthem Records. Martin had seen my work in a comic strip I'd created for *Heavy Metal* and wanted that type of look for a heavy rock album by a band called Coney Hatch, whose name was based on a notorious insane asylum in London called Colney Hatch. Martin wanted the exact look of my art from *Heavy Metal*. Heavy Metal art for a Heavy Metal band!

"MY INSPIRATION came from the name of the band and its origins, rather than the music. I wanted to suggest an atmosphere of a dark, gnarly, 'heavy' place to go, rather than try to illustrate a particular song title. I worked up some ideas and showed the sketches to Martin and [band bassist and vocalist] Andy Curran. It was clear what was going to work. Everyone liked the drama of the idea, the crazed roaring face in the building.

"IT TOOK at least a month of work to produce what's essentially a drawing. I rendered it in black and white to begin with, using waterproof ink and a technical pen called a Rapidograph, which was very useful for highly detailed drawing. After the image was finished in black and white, I then added coloured inks, close to a painting technique I suppose. I used an airbrush for the doomy sky. It had to be just the right colour to provide a contrast to the rest of the very textured building.

"I MET with Andy Curran several times, with the whole band just once, and with the record company not at all. I assumed Martin Soldat and Andy were keeping Anthem in the loop about what was going on. Overall my experience of producing the piece was very positive, though I never had any more work from the band. No other Coney Hatch cover looked like mine, so it was a bit of a one-off. Funnily enough, the image is being used again right now, on a book of prog rock reviews by Kev Rowland, *The Progressive Underground*, published by Gonzo Multimedia in the UK. I think it still stands up well."

Check out Martin's website at ***www.martinspringett.com*** *for info about his art, music, and books*

Interview by Howard Johnson.

"I thought it would be fun to create a building that was mad in itself, and so I did some exploratory sketches looking for just the right combination of face, building and expression. It had to be a modern form of architecture though, so at least some part of this visual puzzle was relatable, some part of it was 'now.' I used forced perspective to increase the drama."

"There's a suggestion of a skull and a ghostly 'mother and child' here. I had to be careful not to make this too evident, though, as it would have detracted from the overall image."

"The designer Martin Soldat came up with the idea of adding a border that continued the image. It adds to the slightly dislocating overall feel of the picture, especially the verticals at the top right and left corners."

"Nothing is certain in this environment. Cracks are showing up, undermining the very structure of the place itself."

"People have asked me over the years what the spheres represent. There are four of them, so maybe they're the band members, rolling in and out of both the asylum and the outside world at will, tasting freedom, then deciding they need a shot of madness for inspiration. Maybe. In truth have no idea why they're there. They just appealed to me visually."

"I placed the figure here for scale. I wanted the overall impression to be both huge and overwhelming. I'm not sure how many people have even noticed him, though!"

"As a back story to the image, I had this idea that the structure had at one point been submerged, and was now visible for the first time in many an age. There are signs of weathering both on the structure and on the door, and texture that suggests being underwater for a long period."

"The view through the open door suggests that we're actually already inside the asylum – or are we? Certainly this glimpse of a lake and mountains suggests tranquillity. Unlike the roaring face!"

CONEY HATCH – 'CONEY HATCH'

Released: July 1982. Album length: 35.44. Produced by Kim Mitchell. Engineered by Paul LaChapelle. Recorded at Quest Recording Studios, Oshawa, Ontario, Canada. 'You Ain't Got Me' recorded at Sound Kitchen, Toronto, Ontario. Produced by Jack Richardson.

1. Devil's Deck (4.26) – *Curran/Dixon/Shelski*
2. You Ain't Got Me (3:36) – *Dixon*
3. Stand Up (3:32) – *Curran/Dixon/Shelski/Ketchum*
4. No Sleep Tonight (3:22) – *Curran/Dixon/Shelski*
5. Love Poison (3:44) – *Curran/Dixon/Shelski*
6. We Got The Night (3:08) – *Curran/Dixon/Shelski/Ketchum*
7. Hey Operator (3:17) – *Dixon*
8. I'll Do The Talkin (3.07) – *Curran/Shelski*
9. Victim Of Rock (3.11) – *Dixon*
10. Monkey Bars (4.21) – *Curran/Shelski*

BONUS TRACKS ON 2005 ROCK CANDY RE-ISSUE
1. Dreamland (3.43) – *Dixon*
2. Where I Draw The Line (3:54) – *Curran/Dixon/Shelski*
3. Sin After Sin (demo) (4:00) – *Curran/Dixon/Shelski*

LINE UP:
Carl Dixon – rhythm guitar, lead vocals
Andy Curran – bass guitar, lead vocals on 'Stand Up', 'Love Poison', 'I'll Do The Talkin', 'Monkey Bars' and 'Sin After Sin'
Steve Shelski – lead guitar, vocals
Dave 'Thumper' Ketchum – drums, percussion

YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

Ozzy (centre) together with Mötley Crüe back in 1984, Nikki Sixx far left. "Let's all do the 'Ant Snort' face!"

OZZY SNORTS ANTS!

DATELINE: FEBRUARY 1984

WHOEVER WOULD HAVE THOUGHT THAT SHY AND RETIRING HEAVY METAL SINGER **OZZY OSBOURNE** WOULD INHALE A TRAIL OF ANTS STRAIGHT UP HIS HOOTER JUST TO IMPRESS **MÖTLEY CRÜE** BASSIST **NIKKI SIXX?!**

HERE'S A BIG QUESTION for all you *Rock Candy Mag* readers. Why hasn't anyone ever had the bright idea of getting metal legend Ozzy Osbourne on reality TV show *I'm A Celebrity... Get Me Out of Here!*? If ever there was a man who'd be unfazed by the prospect of filling his mouth with bugs and random bits of dead animal, it must surely be the Prince of Darkness himself. Slice of camel's hoof, anyone?

Ozzy's track record with animals and birds makes for shocking reading. Down the years it's been alleged that he bit the head off a live bat, dragged a dead shark into his hotel room and chopped it up into bits, and took the head off a dove with his bare teeth at a record company shindig. It's a backstory that's unlikely to have animal rights groups on the blower anytime soon asking him to be their new poster boy.

WITH HIS reputation always preceding him, Ozzy's status as a rock'n'roll rebel was never in doubt. But back in the early '80s there came a slew of young pretenders snapping at his heels, including four dudes from LA with the same couldn't-give-a-f*ck attitude: Mötley Crüe. The decision to put Crüe out on the road in support of Ozzy for his 'Bark At The Moon' tour at the start of 1984 was... brave. After all, what could possibly go wrong?

Not surprisingly, the two camps hit it off big style and Ozzy spent a lot of his time aboard the Mötley tour bus. According to Crüe bassist Nikki Sixx in the band's 2001 book *The Dirt*, "He'd burst through the door with a baggie full of coke, singing, *'I am the krelley man, doing all the krell that I can, I can,'* and we'd snort up the krell all night long, until the bus stopped and we were in the next city.' Not quite your average coach trip to a seaside resort, then.

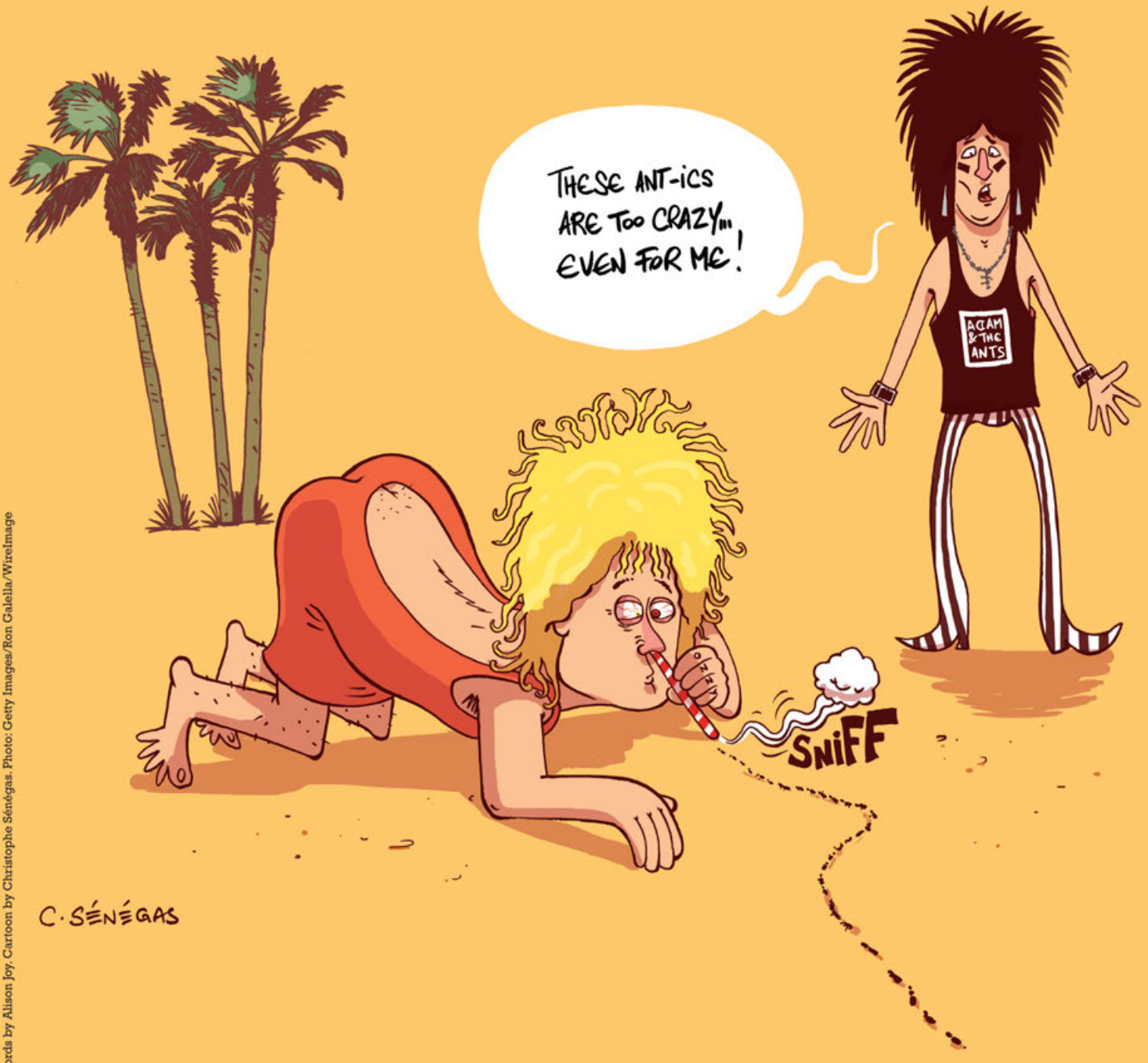
COULD THINGS get any worse? They most certainly could! As the tour rolled into Lakeland, Florida, the rock'n'roll ante was well and truly upped by Ozzy. Dropping his trousers and wedging a dollar bill between his butt cheeks, he offered the note to various occupants of the bar in the hotel where he was staying, before grabbing the bag of an elderly woman and scarpering. He later reappeared by the hotel pool wearing a dress he'd found in the bag and very much in the mood for

some cocaine. Nikki Sixx had to break the news that supplies had run dry. Without batting an eyelid, Ozzy asked Sixx to pass him his drinks straw and, according to Nikki in *The Dirt*, "...he walked over to a crack in the sidewalk and bent over it. I saw a long column of ants marching to a little sand dugout built where the pavement met the dirt. And as I thought, 'No, he wouldn't,' he *did*. He put the straw to his nose and, with his bare white ass peeking out from under the dress like a sliced honeydew, sent the entire line of ants tickling up his nose with a single, monstrous snort. He stood up, reared back his head and concluded with a powerful right-nostrilled sniff that probably sent a stray ant or two dripping down his throat."

Never one to put on half a show, Ozzy then lifted up his dress, urinated on the pavement, dropped to his knees and lapped up the puddle of his own pee – before challenging an uncharacteristically nervous Sixx to do the same. "I swallowed and sweated," says Nikki in the book. "But this was peer pressure that I could not refuse." Sixx duly produced his own puddle of pee and steeled himself to lick it up – but before he could do the deed Ozzy hit the deck and got busy drinking the other man's urine. "From that moment on," said Sixx, "we always knew that wherever we were, whatever we were doing, there was someone who was sicker and more disgusting than we were." And you can't argue with that.

EXACTLY WHY Ozzy put on this display of ant-snorting/pee-drinking double debauchery while going commando in a stolen dress is unfathomable. But the most pressing question of all, of course, is what happened to the poor little six-legged creatures that were sucked up against their will into the gaping Osbourne nasal cavity? Did they die in the Oz-snot or face a terrifying one-way journey into the Oz-guts? Thankfully, we'll never know.

Rock Candy Mag has no idea whether snorting a line of ants can get you off your face, but we don't recommend you try this at home. Why? Because if even Nikki Sixx thinks it's a bad idea, then it's best to give it a miss!



Words by Alison Joy. Cartoon by Christophe Sénégas. Photo: Getty Images/Ron Galella/Wirelmage

CLOSE ENCOUNTERS

BIZARRE MEETINGS WITH BIZARRE ROCK STARS...

We heard it was with *Kerrang!* magazine, Dave...

Why on earth would *Malcolm Dome* have to impersonate a German metal journalist called Gunter when he met **Eddie Van Halen** in 1984?

THERE ARE SOME MOMENTS when you just can't be yourself, and I found this out first hand back in 1984. Let me explain...

I was in Vancouver, Canada, doing an 'in the studio' report on Swiss metallers Krokus for *Kerrang!* magazine as they recorded what would become their album 'The Blitz'. At the same time Van Halen were in town for a gig at the Pacific Coliseum on their massively successful '1984' tour. The guys in Krokus wanted to see the show and had organised passes. Kindly they sorted one out for me as well. But unfortunately that created something of a problem.

Kerrang! had recently run gossipy pieces claiming that all was not well in the Van Halen ranks and that there had even been a physical confrontation between band members. The magazine had clearly – and in retrospect, understandably – ruffled feathers in the Van Halen camp. The upshot was that *nobody* from *Kerrang!* was welcome at any of the band's shows.

THE GIG was spectacular and, excited by what we'd just seen, our group was keen to head backstage to congratulate Van Halen on their stellar show. Given the VH/*Kerrang!* beef, though, I was smart enough to tell the Krokus guys about the issue and insist that nobody should reveal who I was or who I worked for.

We all trooped into the VH hospitality area and in due course the band members turned up. The atmosphere in the room immediately turned icy. David Lee Roth set up camp in one corner of the room, holding court and playing soul music on a huge speaker system. The other three band members were huddled in the opposite corner with the group's manager Noel Monk, all looking surly and miserable.

Eventually Eddie Van Halen emerged from his corner and, despite his apparent bad mood, started to interact with people in the room. Krokus frontman Marc Storace introduced himself to Eddie, then turned to me and said, 'Oh, and this is...' For one awful moment I thought Marc had forgotten I had to be incognito and was going to blow my cover. At the last second, though, I saw he'd remembered that he couldn't reveal my true identity. Thinking on his feet Marc smoothly continued. 'Yes, this is Gunter from *Metal Hammer* magazine in Germany!'

You can imagine my shock. I spoke precisely *zero* German. Fortunately, however, the guitarist was in such a foul mood that he couldn't disguise his boredom. He barely gave me a second glance before moving on.

AS THE night drew to a close I'd completely forgotten that I was Gunter from *Metal Hammer*. But just as the four Van Halen members were preparing to leave the building, each in their own separate limousine, Eddie came up to me and said, 'So you're from *Metal Hammer*, are you? Maybe we should do an interview soon.' All I could do was nod sagely at Eddie, not daring to open my mouth. Fortunately, he simply jumped into the back of his limo and was on his way!

Of course I always hoped that there really was some poor, unsuspecting journalist from *Metal Hammer* Germany called Gunter, and that one day he'd walk into a room to interview Eddie Van Halen. Imagine the confusion if that happened!!

Photo: Getty Images/Waring Abbott

MY FIRST GIG

DATELINE: 10 MARCH 1982, DERBY, ENGLAND

"IT BLEW MY MIND!"

Maiden in full flow in '82

Andy channels his inner beast!

JUDAS PRIEST GUITARIST AND RENOWNED METAL PRODUCER **ANDY SNEAP** WAS "HOOKED FOREVER" AFTER WITNESSING **IRON MAIDEN** ON THE 'BEAST ON THE ROAD' TOUR...

"I FIRST GOT INTO rock when I was 11 and by the time I was 12 I was itching to see a band in concert. There were two local newspapers in Derbyshire where I grew up, and both used to advertise gigs at the Derby Assembly Rooms. When I saw that Iron Maiden were coming to town I just had to be there. My mum was a bit worried about letting me attend a rock concert at such a young age, but she agreed to let me go with my brother Martin and my cousin Michael. There was one condition, though. She had to come too! It's pretty funny to think that there was my mum sitting at the back of the hall watching us watching the band!

"THIS WAS 'The Beast On The Road', vocalist Bruce Dickinson's first full tour with Maiden and the first tour where they had the big Eddie. I already had the Maiden *Live At The Rainbow* VHS with Paul Di'Anno that I loved, but nothing prepared me for seeing the band in the flesh. I bought a bootleg Maiden scarf outside the venue and an official 'Beast On The Road' T-shirt inside. It was so hot in there that the cheap printing on the scarf started to come off during the gig and the ink ran down my neck. But I've still got the T-shirt to this day!

"I WAS sat in the balcony, because I was so small at the time that I wouldn't have seen anything downstairs. The excitement level when Maiden finally came on was off the scale. I can still remember the sheer volume the band played at. It blew my mind! I wasn't disappointed that Di'Anno was no longer there. To be honest I thought Bruce was better simply because he had long hair! I didn't know it at the time, of course, but Bruce was always a bit of an Ian Gillan rip-off. I think even he would admit that. But even so, I thought his screaming that night was fantastic! I also remember being really impressed by Clive Burr's drumming. I loved the fact that he had a very identifiable style, very musical. I'm not putting [Clive's replacement] Nicko [McBrain] down in any way, but Clive's playing on the songs from 'Number Of The Beast' was exceptional. It was almost as if he was playing riffs on the drums.

"MAIDEN PLAYED all the classics from the first three albums, of course, but I can still remember being really happy that they played a more obscure number, 'Total Eclipse', which was the B-side of the 'Run To The Hills' single. I always liked that song way more than 'Gangland', from 'Number Of The Beast'. Maiden were such a strong live band at that time, so as a first gig this one was really exceptional. It was my first taste of the world of live metal and after seeing Maiden that was it for me. I was hooked forever!"

Interview by Howard Johnson. Photos: Getty Images/Ebet Roberts; Getty Images/Will Ireland/Team Rock

LIGGERS AND SWIGGERS

BACK IN THE DAYS WHEN RECORD COMPANIES HAD MONEY TO BURN, NO LONDON SHOW WAS COMPLETE WITHOUT A BIG OLD PARTY FOR PRESS AND INDUSTRY TYPES. GOOD TIMES, GOOD TIMES…

With thanks to *Rock Candy*'s Dave Lingg, Dave Reynolds and Derek Oliver for sharing their collections

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THUNDER AND FIGHTING

Being in **Thin Lizzy** was never an easy ride. Volatile personalities, booze and drugs always made for a combustible environment. But how and why did the band finally shudder to a halt in 1983? And should it have happened at all? *Malcolm Dome* speaks to guitarist **John Sykes** to find out...

JOE ELLIOTT SEEMED GENUINELY aghast. "I'd recently played some tracks from our 'Pyromania' album to Phil Lynott. And you know what he said to me? 'I wish *we* could do an album like that.' That's not what I wanted to hear from him. This was Phil Lynott and Thin Lizzy, for f*ck's sake. They shouldn't be trying to do what a young band like Def Leppard were doing!"

Elliott told me about this conversation he'd had with Lynott after bumping into the Lizzy vocalist toward the end of 1982 at Frank's Funny Farm, a popular late night rock'n'roll drinking den in London. And the young singer was amazed that a band with a musical heritage as long and as revered as Lizzy's should be floundering, wanting to imitate groups that had worshipped *them* growing up. Lynott seemed a little lost, and there were a number of reasons for that...

"I'm not going to pretend everyone was clean at the time," says John Sykes, the blond-haired, flashy whizz kid guitarist who'd been drafted into Lizzy in September of '82 as the band looked to resurrect a career that was undeniably on a downward spiral.

"We were all indulging to some extent. I might have been the new boy, but that didn't mean I behaved myself all the time. But that's what was going on everywhere in the music business back then. In the early '80s we were all at it. Not just musicians, but producers, managers, accountants... It was what you did. Phil might have been more enthusiastic about doing drugs than other people. But I can honestly say it didn't get in the way of his passion and focus when it came to the music."

AH, THE music. Ever since the band had begun in Dublin, Ireland back in 1969, charismatic frontman Lynott had been trying to reconcile the poetic soul his deeply personal lyrics betrayed with the wayward rock'n'roll vagabond that was also part of his DNA. It was these two different sides of the Lynott character that had forged Lizzy's unique sound – rock music that was both romantic and lairy at the same time. The band's first hit, a version of the traditional Irish song 'Whiskey In The Jar' recorded by Lynott, drummer Brian Downey and original guitarist Eric Bell, showcased this exciting new vibe perfectly.

But it was with a 1974 revamp that the band really got into its stride. Eric Bell had left on New Year's Eve 1973 to

Photo: Julia Goode

Lizzy face to face with their adoring public at their final UK show, Reading Festival, 28 August 1983

be replaced by another Irishman, Gary Moore. However, the new line-up lasted barely four months before Moore bailed out. In order to fulfil obligations for a German tour that had already been booked, Lynott and Downey decided to recruit two new guitarists, John Cann and Andy Gee. But the group didn't gel and even before those German dates had been completed Lizzy was once again down to the core of just Lynott and Downey. The arrival of two more guitar recruits – 18-year-old Scotsman Brian Robertson and 23-year-old American Scott Gorham – witnessed the development of a unique twin-guitar harmony approach. This, and a label move from Decca to Phonogram, gave Lizzy new momentum. A brace of albums in 1976, 'Jailbreak' and 'Johnny The Fox', saw the band being taken to the hearts of British rock fans. Songs like 'The Boys Are Back In Town' – combining oh-so-sweet rock melody with somewhat macho lyrical themes – quickly became classics.

Not content with moving forward in the UK, Lizzy toured hard in American in '76, playing with bands such as Aerosmith, Rush and REO Speedwagon. As usual with the group, things didn't run entirely smoothly, though. American dates with Rainbow had to be cancelled when Lynott was diagnosed with hepatitis. Then a further US tour at the end of the year had to be scrapped when Robertson injured his hand in a fight at the Speakeasy Club in London. Lizzy never really regained momentum in the States.

"PHIL MIGHT HAVE BEEN MORE ENTHUSIASTIC ABOUT DOING DRUGS THAN OTHER PEOPLE. BUT I CAN HONESTLY SAY IT DIDN'T GET IN THE WAY OF HIS PASSION AND FOCUS WHEN IT CAME TO THE MUSIC."

WITH A reputation as a heavy drinker, Robertson was something of a loose cannon. Although he appeared on 1977's 'Bad Reputation' and on the seminal 'Live And Dangerous' double album the following year, the Scotsman eventually left Lizzy in June of 1978. Gary ►

DARK DAYS

Moore replaced him, joining for the second time. It could have heralded the beginning of a revitalised, more focused Lizzy. But as the new line-up began work on what would become 1979's 'Black Rose: A Rock Legend', narcotics were having an increasingly negative impact on the band.

"I was really struggling with drugs," admits Gorham. "They were taking over my life and Phil was having similar troubles. We couldn't seem to get past our habits and the music was suffering as a result."

Moore didn't last long. Frustrated by the all-pervasive drug culture around the band he quit again in July 1979 in the middle of an American tour. Scottish guitarist Midge Ure of Ultravox was drafted in as a temporary member to complete the dates, but plans for the band to headline the prestigious Reading Festival in the UK that year were abandoned.

After a short Japanese tour with guitarist Dave Flett in September of 1979, Lizzy eventually cemented a new line-up featuring Snowy White (who'd previously played with Pink Floyd and Peter Green) on guitar and Darren Wharton on keyboards. Lynott had released a solo album, 'Solo In Soho', in April of 1980, but the new personnel featured on the next Lizzy album, 'Chinatown', released in October of the same year. Ever the socialite, Lynott seemed to enjoy partying and working outside the confines of Lizzy and some saw this as showing waning interest in his day job.

"I'm still fully passionate about the band," the frontman insisted to me at the time. "That hasn't changed. But sometimes you do need to do other stuff, just to get it out of your system. I feel this will benefit Lizzy in the long run."

Lynott also refuted rumours that he was struggling with drugs. "That's all been exaggerated," he claimed. "When you're in a high profile band like this, you've always got drugs being offered. But I cope just fine. I don't have a problem. It's all under control."

OTHERS DIDN'T agree. In 1981 Lynott was recording both 'The Philip Lynott Album' and a new Lizzy record, 'Renegade', at the same time. 'Renegade' producer Chris Tsangarides felt that doing both projects at once wasn't a good idea.

"You had musicians dashing from one recording to the other," he said. "And never being quite sure what was being used for which one. It was very confusing and I genuinely believe it hurt Lizzy."

'Renegade' was released in November of 1981, while 'The Philip Lynott Album' followed in September of '82. As had so often happened in the past, though, Lizzy's tour in support of 'Renegade' was disrupted, this time when Gorham took time off to deal with his ongoing drug difficulties. Drummer Brian Downey also had to step out for a time after a fight in a nightclub in Denmark.

Things were not going well. Snowy White left Thin Lizzy in August of 1982. His more restrained guitar style, together with a growing dissatisfaction with the increasingly chaotic situation in the band, meant he could no longer continue. To

The last Thin Lizzy line-up to feature Phil Lynott photographed in 1983. Clockwise from top: Brian Downey (drums), John Sykes (guitar), Darren Wharton (keyboards), Scott Gorham (guitar), Phil Lynott (bass and vocals)

Photo: Getty Images/Virginia Turbett

this day White is uncomfortable discussing his time with Lizzy. The band's co-manager Chris O'Donnell also quit around the same time, claiming in Mark Putterford's 1994 book *Phil Lynott: The Rocker*, "A once brilliant band was turning to crap before my eyes."

THIN LIZZY were clearly in crisis. But nevertheless, in the summer of 1982, Lynott believed he had a vision for reinventing the band.

"I know we still have a lot to offer," he insisted when I interviewed him in August that year. "We're a band that's already shown we can adapt to new situations and we'll do it again. I'm confident Thin Lizzy will still be a recording and touring band at the end of the '80s.

"I know what sort of guitarist I want to take the band forward," he continued. "We need an exciting, dynamic player who can do for us what Brian Robertson did in the '70s. We get the right man – and I do have someone in mind – then you'll see a fresh Lizzy, ready again to take on the world and the challenges of this new era."

The man Lynott had his eye on was former Tygers Of Pan Tang guitarist John Sykes. One of the hottest young names on the scene, the 23-year-old was working on a project called Badlands at the time with former Lone Star and Uriah Heep vocalist John Sloman and erstwhile Whitesnake bassist Neil Murray. This project pre-dated, and was unconnected to, the late '80s American outfit Badlands featuring former Ozzy guitarist Jake E Lee. Sykes was also in the frame to replace the late Randy Rhoads in Ozzy Osbourne's band, but was officially confirmed as Snowy White's successor in Lizzy in September of '82.

"After I left the Tygers I was contractually obliged to do a solo single," explains Sykes. "I got on really well with Chris Tsangarides, who'd produced the 'Spellbound' album for the Tygers in '81 and had also worked with Lizzy. I had an instrumental track written and asked Chris if he could get hold of Phil Lynott to see if he'd help me out with it. I knew Phil did other projects outside of Lizzy from time to time and thought, 'What the hell? I've nothing to lose by asking!'

"So, I gave a demo to Chris and he passed it on to Phil. The next thing I knew I got a call telling me that Phil was very happy to help out, which both delighted and surprised me. So we went down to Lombard Studios in Dublin and did what became the single 'Please Don't Leave Me'. In the end it featured not only Phil, but also Brian Downey and Darren Wharton."

IT WAS this accidental dry run that led to Sykes receiving an offer to join Thin Lizzy.

"Phil and I hung out a little bit after the recording and got on well," says Sykes. "I knew that Snowy was leaving, but never in my wildest dreams did I think I'd be offered the chance to come in. But Chris Tsangarides called me one day and asked if I might be interested in trying out. I was a massive Lizzy fan, so it was an incredible opportunity for me and I jumped at the chance. I thought I'd have to audition, of course. But it turned out that I was straight in the band and was told to go to Boathouse Studios in London to start work on the next album. It was like being given a ticket to ride to the moon. I remember turning up on the first day, plugging my guitar into a Peavey amp, dialling up a sound and off we went. I wasn't used to having a Peavey. I'd always been a Marshall man. But the ones I'd been using all belonged to the Tygers, so I had to get on with it."

Almost all of the material for what would become 'Thunder And Lightning' was already written by the time Sykes joined. But he did have a major input into the song 'Cold Sweat'.

"Phil asked me if I had anything I'd been working on, which I really didn't. But the riff to 'Cold Sweat' came out, Phil and Brian kicked in and everything fell into place. It took about 15 minutes for us to have the bare bones of the track worked out. That was one of Phil's enormous talents. He could take a very basic idea and bring it to life like nobody else.

"SCOTT WAS FIGHTING SUBSTANCE PROBLEMS AND NEEDED TO GET OUT OF THE GROUP SO HE COULD CONCENTRATE ON GETTING HEALTHY AGAIN. BUT INSTEAD OF THE BAND TAKING A BREAK TO SORT THINGS OUT, SCOTT AND THE MANAGEMENT PUT PRESSURE ON PHIL TO SPLIT LIZZY UP."

"Phil was as strong as an ox and nothing fazed him," Sykes continues. "He didn't allow the fact that he partied so hard to distract him from the task of making the best album he possibly could. He was Lizzy's leader and set an example for all of us when it came to his work ethic. To be in the studio hearing him sing on the 'Thunder And Lightning' album was an amazing experience – one of the highlights of my career. Phil was a true rock star. There was nothing fake about him. I loved and admired the man so much."

'THUNDER AND Lightning' was released in March 1983 and peaked at number four in the UK album charts. After the disappointment of seeing 'Renegade' stall at number 38 two years previously, this was a real return to form. The album also produced two Top 40 singles in the UK, as 'Cold Sweat' (which reached 27) and the title track (which made it to 39) proved that Lizzy were still a powerful commercial force. It came as a massive shock, therefore, when the subsequent Lizzy tour was suddenly announced as the band's farewell. And nobody was more surprised than John Sykes.

"That was all down to Scott," explains Sykes. "He was fighting substance problems at the time and needed to get out of the group so he could concentrate on getting healthy again, which I completely understand. But instead of the band taking a break to sort things out, Scott and the management put pressure on Phil to split Lizzy up. I can tell you for a fact that Phil never wanted to do it. He was forced into it.

"I was living at Phil's place at the time and he had a number of huge arguments with his management over the phone. He'd rip into them time and time again, trying to persuade them not to go along with this idea. Phil knew it was a mistake and that we were on the verge of doing great things again. This was a band at the start of a new era and before we knew it, it was over. That was harder for Phil to take than for anybody else. Lizzy was his band, he'd fought for a decade to get them where they were and now he was now being told to let it all go.

"But it was all over the press that it was Lizzy's final tour. These days bands can announce farewell tours and still be going 12 years later. But back then if you went public with something like that, then you had to stick to it. There was no going back."

Sykes admits that the announced break-up had ►

DARK DAYS

a negative effect on relations between the musicians on the road.

"Scott, Brian and Darren travelled in one car, with Phil and me in a second one. There were times when we weren't getting on too well, but I don't want to give the impression that we were at each other's throats all the time. It was still fun to be out on tour. There was still a very positive vibe onstage and the energy we had was tremendous, But the closer we got to the end of the tour, the more I could tell it was playing on Phil's mind. He was self-medicating a lot more to try to deaden the impact the situation was having on him, which was to nobody's advantage. He was somewhat out of control."

THIN LIZZY'S final UK show was a headline slot at the Reading Festival on 28 August 1983. The band finally came to an end on 4 September at the Monsters Of Rock Festival in Nuremberg, Germany. Of the shows that Lizzy played on their final tour, 44 were in Britain and just five outside of Europe, all of them in Japan.

"Phil was desperate to take that line-up to America," says Sykes. "He tried as hard as he could to talk Scott into doing it. But Scott refused point blank and plans had to be scrapped. That was a massive mistake. Phil was convinced we'd have done well over there, as the sound we had was perfect for what was going on in the States in the early '80s. And I believe he was correct. If we'd gotten on to the right tours we'd have had a decent shot at really taking off. As it was, though..."

John Sykes takes centre stage with Lizzy at the Hammersmith Odeon, 10 March 1983

With Lizzy unable to support 'Thunder And Lightning' in the US with live shows, the album stalled at a disappointing number 159 over there, their poorest showing since 'Fighting' had failed to chart at all back in 1975. Perhaps unsurprisingly, the lack of US success made the split even more inevitable.

One final album appeared under the Thin Lizzy name, a double live titled 'Life' that was recorded on the 'Thunder And Lightning' tour. Released in October of 1983, it made it to number 29 in the UK charts. The highlight of the album was a recording of 'The Rocker' that featured Gorham and Sykes alongside former guitarists Gary Moore, Brian Robertson and Eric Bell, recorded on 12 March 1983, the last of four successive nights at London's famous Hammersmith Odeon venue. It would prove to be a fitting tribute to a glorious rock band that had come to an end before its time.

AFTER LIZZY'S demise Phil Lynott started putting a new band together called Grand Slam. For a short time in 1984 it appeared Sykes would also be involved.

"I worked with Phil at his home studio and did the guitar work on the demos for 'Nineteen' and 'Military Man'. Brian Downey was also involved for a little while and, while it wasn't Lizzy, I do wonder whether Phil was hoping to use Grand Slam as a springboard to putting Lizzy back together. But then I got the offer to join Whitesnake and my life took a different direction."

Nevertheless, in 1985 Lynott did put the wheels in motion for a possible reformation of the band.

"Yes, Phil did discuss it with me and asked if I'd be up for it," confirms Sykes. "I told him that I'd love to be involved, but as we all know Phil didn't live long enough to get this potential reformation of Thin Lizzy off the ground [succumbing to his drug and alcohol addictions on 4 January 1986]. But it showed that Phil regretted the fact that the band split when it did – and against his wishes."

IT'S SAD that Thin Lizzy never got to stamp their mark on the mid to late '80s period when metal got a huge shot in the arm via the Sunset Strip explosion and the advent of MTV. The material on 'Thunder And Lightning' seemed tailor-made for this new and shiny era – and with two charismatic faces like Lynott and Sykes in the ranks, surely the band would have been even more successful in that more visually driven era.

"What I did in Lizzy was heavier than what the band had recorded on either the 'Chinatown' or 'Renegade' albums," says Sykes. "I'm not knocking was Snowy did, because it was still excellent. But Phil encouraged me to get heavier and things turned out really well. Lizzy was always about great songs and superb guitar playing and I like to believe we had both on 'Thunder And Lightning'. It felt like we were really going places with the direction we'd found, so for it to end the way it did was insane.

"We should have all taken a break and come back refreshed. I think we would have done great things. From both a business and an artistic perspective the decision to end the band was indefensible. I think it broke Phil's heart."

Photo: Getty Images/Peter Still/Redferns

"FROM BOTH A BUSINESS AND AN ARTISTIC PERSPECTIVE THE DECISION TO END THE BAND WAS INDEFENSIBLE. I THINK IT BROKE PHIL'S HEART."

John Sykes (left) onstage with Scott Gorham. "Phil couldn't talk Scott into playing America."

Photo: Julia Goode

Queen shot in Japan, 1975, the year they recorded their magnum opus. L-R: Brian May (guitar), John Deacon (bass), Freddie Mercury (vocals and piano), Roger Taylor (drums)

THE MAKING OF 'A NIGHT AT THE OPERA'

Queen had scored a major hit with 'Killer Queen' from 1974's 'Sheer Heart Attack' album, but the pressure was on to make their next long player a worldwide success. Noted producer **Gary Langan** (*above*) was starting his career when he worked on 'A Night At The Opera'. He tells *Howard Johnson* what is was like helping create a rock masterpiece...

THINGS HAD GOT DISTINCTLY weird for Queen by the time they embarked on 'A Night At The Opera', their grandiose fourth studio album. The London band had scored a number two hit at the end of 1974 with the single 'Killer Queen', taken from their third long player, 'Sheer Heart Attack'. Yet despite having attracted mainstream attention the band were still flat broke. An early deal signed with production company Trident saw vocalist Freddie Mercury, guitarist Brian May, bassist John Deacon and drummer Roger Taylor dealing with the fallout from what May would later call "probably the worst thing we ever did."

Rather than wilt in the face of adversity, though, the band became more determined than ever to forge ahead musically. They set about producing an album utterly without compromise, committed to creating a rock record that would be more surprising, more diverse and more brilliant than anything ever heard before.

The band's label, EMI, felt that Queen were on the brink of a massive commercial breakthrough. They backed the group both creatively and financially, apparently to the tune of £40,000, which was purportedly the largest sum of money ever invested in a single album up to that point.

Having recorded at Trident's London studios for all of their previous three albums, the band's split with the production company meant they would no longer set foot in the place. A Brian May instrumental version of 'God Save The Queen' that would close out 'A Night At The Opera' had already been recorded at Trident back in October of '74. But now the band opted to record the bulk of the new album at Sarm, London's first 24-track studio, situated in the East End's Osborne Street.

In the summer of 1975 19-year-old Gary Langan had already been working at Sarm for around 18 months. His dad, a big band musician, had got him a job there "making the tea", but he'd since graduated to the position of engineering assistant, "making the studio work without anybody else worrying about it. Things had to be bulletproof."

EVEN BEFORE YOU WORKED AS ASSISTANT ENGINEER ON 'A NIGHT AT THE OPERA' YOU'D ALREADY BEEN A LITTLE BIT INVOLVED IN 'SHEER HEART ATTACK', HADN'T YOU?

"That's right. Roy Thomas Baker had produced all the Queen albums, Mike Stone had engineered them, and they both worked at Trident. I'd been over to Trident with [Sarm engineer] Gary Lyons once or twice and had met Roy and Mike there. I was still working the tape machines at this time, but ended up assisting Mike when he mixed 'Now I'm Here' and 'Brighton Rock' for 'Sheer Heart Attack' at Sarm. The two of us connected. When Queen split with Trident, both Roy and Mike were looking to leave too. I think the rumour was that Mike was going to become a director of Sarm. He'd swing by every so often to have a chat with Gary, especially because they'd both helped set the studio up in 1973. I think Queen had already started work on the next album up at Rockfield in Wales, but I wasn't entirely surprised when I suddenly saw that the band had block-booked Sarm for recording."

WHEN THE GROUP ARRIVED TO START WORK YOU'D NEVER MET ANY OF THEM BEFORE, HAD YOU?

"I hadn't. I was a menial and the only person who knew me was Mike Stone. I got no instructions about what Queen would need or how they worked, but when they turned up with around 14 reels of tape to record on I started crapping myself. I'd only ever seen people turning up at the studio with two reels – and that was for a double album!

"Now 'Sheer Heart Attack' had been fairly successful, though not as much as EMI would have liked, so they wanted this fourth album to be 'The On e'. And none of the previous albums had been cheap to make, either, because Roy Thomas Baker wasn't a cheap commodity."

COULD YOU SENSE THAT EVERYONE WAS UNDER PRESSURE?

"Maybe John Deacon was showing a bit of concern, possibly because he'd just got married at that time so had someone else to think about. But I didn't get that feeling from the rest of the guys at all. For a start, it was the '70s, when bands were given time to develop. Queen were finally getting off Trident, they'd had a hit with 'Killer Queen', things were happening! I can only imagine they had inner confidence that even if it did all go tits up with EMI, then they'd still be OK."

Photo: Getty Images/Koh Hasebe/Shinko Music

WHAT WAS FREDDIE LIKE AT THAT TIME?
"Well I remember the first time Freddie came in to Sarm, overtly gay and with one set of fingernails painted black. He sat down on a stool and the first thing he did was unbutton the top of his pants! That was quite intimidating to a 19-year-old with a sheltered upbringing. Freddie had nicknames for everyone. [Queen lawyer and subsequently band manager] Jim Beach was 'Miami', Brian became 'Maggie' May, Roger was 'Liz' Taylor. But John's was my favourite. Freddie named him 'Belisha' Deacon!"

DID HE GIVE YOU A NICKNAME?
"Sadly not. I was always just Little Gary."

WHAT DID YOU KNOW ABOUT THE SONGS AT THE START OF THE PROJECT?
"Nothing. There were no demos and that made things difficult. Every time we started work on a new song I had to learn it quickly, because I needed to know the structure. Every time I set a tape up I'd have a pad of paper and would make a plan of what went where using timings. Whenever we went back to a song, as long as I'd zeroed the counter on the tape machine at the same place, then all the little numbers in my logbook would all match up. And these weren't simple songs, either, but everybody on the team was bright and nobody suffered fools gladly. I had to be good, otherwise they would've sacked me."

"THE INTENSITY THAT WAS GOING INTO THE WORK... WELL, I'D NEVER WITNESSED THAT BEFORE. IT WASN'T RARE TO SIT WITH BRIAN FOR TWO DAYS WORKING ON JUST ONE SOLO."

DID THE GUYS HAVE A CLEAR IDEA OF THE KIND OF RECORD THEY WANTED TO MAKE?
"I think they were after an album that was totally eccentric and totally eclectic, and they were determined to do everything brilliantly. That meant it was very hard work for everybody, because it was all about pushing the boundaries. I think they might have learnt that from Roy and Mike. Those guys could never accept a piece of equipment at face value. Brian would end up having three AC30 amps and you might consider that anal, but each one had a different sound."

SURELY THERE WAS NOTHING MORE 'ANAL' TO WORK ON THAN 'BOHEMIAN RHAPSODY'...
"The precision in multi tracking the backing vocals in general on 'A Night At The Opera' is an amazing piece of artistry. But it's true that it was particularly incredible on 'Bohemian Rhapsody'. When we came to doing the operatic mid-section on that song we already had tracks for drums, bass, guitar, piano and vocal. Those were the constants throughout the song and they took up 12 tracks, which meant we only had another 12 tracks free. So this is how we did it, mainly Freddie and Roger, with a bit from Brian. With 'Harmony One', you got the guy to go out and sing the melody as best he could. Then he had to go back and do it three more times. But it had to be *exactly* the same as the first vocal that had been put down. So then you'd have four tracks there. Then you'd go to the next track and do 'Harmony Two' and so on and so forth. Once that was all done we had to bounce all the tracks down to one track and I had to *erase* all the original tracks. If I f*cked up and missed the 'out' – the 'stop' button – I'd be erasing a whole bunch of other stuff. That opera section took four or five days. Can you imagine?"

I CAN IMAGINE THE STRESS!
"But it wasn't just that. The tape nearly wore out for that section. I can remember Brian lurking around the tape machine, and every time the tape stopped whirring he would lean down and look at it. I thought he was just interested in how things were working, the physicist in him coming out. But then he said, 'Guys, I can *see through* the tape.' That's how far we were pushing the boundaries."

SEEMS LIKE THERE WAS A LOT OF OBSESSIVE BEHAVIOUR DURING THE RECORDING...
"Definitely. The intensity that was going into the work... well, I'd never witnessed that before. It wasn't rare to sit with Brian for two days working on just one solo."

DID YOU EVER THINK THERE WAS ANY DANGER THAT THIS COLLECTIVE OBSESSION WITH TECHNOLOGY MIGHT UNDERMINE THE HUMANITY OF THE MUSIC THE BAND WAS MAKING?
"I didn't know about that, because I wasn't one of the performers. I'm guessing here, but I suspect the band felt that by being that fastidious, by putting that much concentration and effort into what they recorded, they'd somehow be pushing themselves through the pain barrier. And the point was that by pushing themselves through the pain barrier, by doing the hard yards, they'd be able to access another creative world beyond it, a place where they'd be able to reach an exalted level of performance without losing the feel, almost like meditation. But there was also the fact that Queen had an unvarnished level of talent and artistry that was quite staggering. I could play you Fred's lead vocals on 'A Night At The Opera' with absolutely no effects on them and you'd be amazed. They're just so good."

NOT ALL OF THE ALBUM WAS RECORDED AT SARM. DID YOU WORK WITH THE BAND ANYWHERE ELSE?
"I remember doing some stuff up at the Roundhouse with Brian. He liked to work in three other London studios besides Sarm; the Roundhouse, Scorpio and Wessex. So sometimes he'd go off elsewhere. I went to the Roundhouse with him the first time to get him settled in, to make sure the tape machines were set up right, that they had the right microphones and all the rest. I'd be there the first day to be sure that the guys working there would have the same level of respect and the same work ethic that we had at Sarm."

WAS IT OBVIOUS THAT 'BOHEMIAN RHAPSODY' WAS A CLASSIC IN THE MAKING?
"I think we all knew it was a special song. We talked about it a lot. If you're going to create an epic, then you're going to get epic discussions! In some ways Fred added to the pressure by insisting on 'Bohemian Rhapsody' as the lead single. EMI wanted 'A Night At The Opera' to be a real hit album and then Freddie turns up with a six-minute song for the first single!"

The band receive awards in 1979 to celebrate 'A Night At The Opera' achieving over two million sales. The album has now sold over six million copies

DID YOU FEEL IT WAS GOING TO BE A HIT?
"I had no idea whether it would work commercially. The weird thing about that song is that people think it was recorded as three different bits – the piano-led parts, the opera section and the rock section – and then stuck together. It wasn't three separate bits at all. At its base the song was complete takes done four or five times. Of course, the best bits were then put together as a composite. But it's essentially one piece of music that took us about three days to mix!

"Freddie was clever with it, too. There'd been a bit of lobbying from EMI for 'You're My Best Friend' as first single. Well Freddie was very friendly with [influential London DJ] Kenny Everett at the time. Kenny came to the studio and when we played him 'Bohemian Rhapsody' for the first time he was bouncing off the walls. He said, 'Go on, give me a copy.' So Freddie and Roy said 'OK' and told me to make Kenny a copy. Then Freddie said, 'Now Kenny. Don't you *dare* play it on your Capital Radio show. You must *not* play that record.' Kenny walked out, saying 'Darlings, I wouldn't dare.' And of course Freddie knew that was exactly what Kenny would do, and that's what started the initial buzz. Freddie knew it was a golden opportunity."

AND NOW, MORE THAN 40 YEARS LATER, 'A NIGHT AT THE OPERA' IS RECOGNISED AS A 'CLASSIC' ROCK ALBUM. AS A PRODUCER IN YOUR OWN RIGHT, WOULD YOU APPROACH THE PROJECT DIFFERENTLY TO HOW ROY THOMAS BAKER DID BACK IN '75?
"Given what I know now, I would have done it *exactly* the same way. I've been through the multi tracks and, honestly, it's faultless. For example, I could play you the drum track and you'd be astonished. These days you record drums across 12 or 14 tracks. Roy and Mike recorded those drums across four tracks – bass drum, snare drum and an overhead pair of mics with the tom toms mixed in. Now if I played you that drum track you'd go, 'Man alive, those tom toms are loud.' But if I then played you that self-same drum track in the whole mix I guarantee you'd go, 'Wow that sounds awesome.' That, for me, is genius."

ONE LAST QUESTION, GARY. HAVE YOU EVER DISCUSSED THE ALBUM WITH ANY OF THE BAND MEMBERS WITH THE BENEFIT OF HINDSIGHT?
"Well I don't know the guys that well these days, but I did go to see Queen with Adam Lambert in Liverpool in 2017. I went back to the hotel with Roger after and we spent a few hours in the bar together, but we didn't talk about 'A Night At The Opera'. In fact, we've *never* discussed it. I guess people don't normally spend a lot of time looking back. What I do know about working on that album, though, is that it was really hard work and when I finished the project I'd learnt so much that I was in a completely different place. To have been a trusted member of that creative team was a massive honour."

QUEEN
'A NIGHT AT THE OPERA'
Recorded: August-November 1975
Released: 21 November 1975

LINE UP
Freddie Mercury – lead vocals, backing vocals, piano
Brian May – electric guitar, lead vocals, backing vocals, acoustic guitar, koto, harp, ukulele
Roger Taylor – drums, lead vocals, backing vocals, percussion, electric guitar
John Deacon – bass guitar, electric piano, double bass

Produced by Roy Thomas Baker
Engineered by Mike Stone and Gary Lyons
Assistant Engineer: Gary Langan
Recorded: Sarm London, Roundhouse Studios London, Trident Studios London, Olympic Studios London, Scorpio Sound London, Rockfield Monmouthshire

TRACK LISTING
Death On Two Legs (Dedicated To...) (Freddie Mercury)
Lazing On A Sunday Afternoon (Freddie Mercury)
I'm In Love With My Car (Roger Taylor)
You're My Best Friend (John Deacon)
39 (Brian May)
Sweet Lady (Brian May)
Seaside Rendezvous (Freddie Mercury)
The Prophet's Song (Brian May)
Love Of My Life (Freddie Mercury)
Good Company (Brian May)
Bohemian Rhapsody (Freddie Mercury)
God Save The Queen (Traditional, arrangement by Brian May)

Photos: Getty Images/Michael Putland; Getty Images/Koh Hasebe/Shinko Music

TOTO

Photo: Getty Images/Larry Hulst/Michael Ochs Archives

'I WON THE RACE!"

Toto were never the critics' favourites, but would *you* care if you'd sold over 40 million albums and played on many of the greatest albums of the classic rock era? In a wide-ranging and deeply personal interview, guitarist and vocalist **Steve Lukather** talked to *Paul Elliott* about incredible success, heartbreaking tragedy and his pride at still being able to put 'guitar player' on his tax return after 40 years…

IF YOU'RE READING *ROCK* *Candy Mag* then you'll already know way better than to fall for the biggest piece of fake news surrounding Toto – that the band's creative life began and ended with 1982's 'Toto IV', and the album's globe-straddling monster hit single 'Africa'. Given that the group was formed in Los Angeles in 1976 by the town's finest session musicians, the six original members had musical history long before Toto even existed. Keyboardist and vocalist David Paich, for example, had already left a big mark on American music by co-writing much of Boz Scaggs' huge album from 1976, 'Silk Degrees'. Drummer Jeff Porcaro had a session resumé as long as your arm, including manning the stool on Steely Dan's 1975 album, 'Katy Lied'. His keyboardist brother Steve started his career playing with Gary Wright, bassist David Hungate was another 'Silk Degrees' alumni, while vocalist Bobby Kimball had worked with members of Three Dog Night in a band called S.S. Fools.

All of these stellar musicians made the fledgling Toto a powerhouse outfit of outstanding craft, impeccable musicianship and exceptional songwriting. But it was the sixth member of the group, guitarist Steve Lukather, who perhaps added the most potent weapon to Toto's considerable armoury. That weapon was raw power.

BORN IN 1957 in California's San Fernando Valley, Steven Lee Lukather attended Grant High School, where David Paich and the Porcaro brothers were also educated. These school friends encouraged the young Steve to pursue a career in music and helped him land his first major gig, replacing Les Dudek in Boz Scaggs' touring band in 1976. It didn't take long for people to recognise talent. Before long the young protégé was playing on Diana Ross's 'Baby It's Me' album.

With so much muso ability in the ranks, Toto clearly risked being too damn tight, too competent and too sterile to appeal to the heart rather than just the head. Lukather made ►

TOTO

Toto photographed in Los Angeles, May 1982. L-R: Steve Porcaro (keyboards and vocals), David Hungate (bass), Steve Lukather (guitar and vocals), Bobby Kimball (lead vocals), David Paich (keyboards and vocals), Jeff Porcaro (drums)

sure that didn't happen thanks to his incendiary playing that was as much inspired by rockers like Hendrix and Page as it was by jazz fusion guys such as Al Di Meola and Frank Gambale.

Lukather added punch and soul to Toto right from the get-go. His crunchy guitar on songs from the 1978 debut 'Toto' album like 'Hold The Line' and 'I'll Supply The Love' helped make the release an out-of-the-box smash. In the 40-plus years of Toto's existence since that stunning debut, the band have racked up 13 studio albums and an astonishing 40 million sales. 'Luke' is the only original member to have remained with the group throughout its lengthy existence and at the age of 61 shows no signs of letting up. I caught up with the indefatigable rock star for an enjoyable, revealing and expansive interview...

HOW OLD WERE YOU WHEN YOU FIRST STARTED DREAMING OF BEING A ROCK STAR?

"I was about nine and in my first band, just dicking around playing whatever I could play, when I told my dad that I was going to be a famous musician. He patted me on the head and said, 'Kid, you got a billion to one chance of making it in show business.' I looked at him without thinking and said, 'That one in a billion is gonna be me!' He cracked up and said, 'Well, good luck, kid!' And he lived to see me make something of myself. Sometimes dreams do come true."

DID YOU ALWAYS TRULY BELIEVE THAT THE LUCKY ONE IN A BILLION WOULD BE YOU?

"Well, not everybody makes it, but you gotta follow your heart and try. I was lucky, I met the right people. I'm surely blessed from above."

YOUR TEENAGE YEARS BEGAN IN THE EARLY '70S, A GOLDEN AGE FOR MUSIC...

"For me, the late '60s and early '70s had the best music in rock history. No two bands sounded alike and everybody was trying to outdo everybody else in a very healthy, competitive way. That was what inspired us as young musicians. We absorbed that. You weren't *supposed* to sound like anybody else."

WHEN TOTO FORMED IN 1976 ALL OF YOUR FELLOW BAND MEMBERS ALREADY HAD CONSIDERABLE EXPERIENCE, BOTH LIVE AND IN THE STUDIO. YOU WERE JUST 19, WITH NO REAL TRACK RECORD OF YOUR OWN. HOW LUCKY WERE YOU?

"I knew from day one that Toto was Jeff and Dave's band. They were properly established, A-level studio guys. So by the time we were done touring with Boz Scaggs we'd made some demos, and Columbia Records came to Jeff and Dave. They said, 'We heard you're putting a band together. We'll beat any deal.' So that was how the myth started that Toto was a group that was put together by some corporation. I guess some people didn't like the fact that we weren't slogging it out in the clubs."

"COLUMBIA RECORDS SAID, 'WE HEARD YOU'RE PUTTING A BAND TOGETHER. WE'LL BEAT ANY DEAL.' SO THAT WAS HOW THE MYTH STARTED THAT TOTO WAS A GROUP THAT WAS PUT TOGETHER BY SOME CORPORATION. I GUESS SOME PEOPLE DIDN'T LIKE THE FACT THAT WE WEREN'T SLOGGING IT OUT IN THE CLUBS."

YOU BROUGHT IN BOBBY KIMBALL AS LEAD SINGER...

"Bobby was the last guy in the band. He was from Louisiana and was like 10 years older than the rest of us. But he had a great sound to his voice, as you can hear on the first hit we had, 'Hold The Line'. But it was always the plan to have multiple lead singers. 'Hold The Line' was the lead track from the first album so we'd be accepted by rock radio. Then the record company put out 'Georgy

Porgy', which is an R&B pop song with me singing. We sounded like two different bands. But the 'Toto' album was a hit and when that happened we all went, 'Holy sh*t! How are we gonna pull this off live?' We'd made this huge, *produced* record and we'd never played live before. We went about it in a really strange way. Plus we were playing as session musicians on practically every record coming out of LA. It was a real busy time."

JEFF PORCARO WAS THE SUPERSTAR SESSION DRUMMER OF THAT ERA, HAVING PLAYED ON RECORDS BY STEELY DAN AND JACKSON BROWNE AMONG OTHERS...
"Yeah. He was on Donald Fagen's album 'The Nightfly' too. There were all these cliques in the LA scene, but we were the only guys who crossed them. Some of the best times in my life were waking up and going, 'Where am I going today? Who am I playing with?' We worked with all these great artists, producers, and musicians from all over the world. We played on all kinds of sh*t. People don't even realise..."

TRUE. PEOPLE MAYBE DON'T KNOW THAT YOU ALL CARRIED ON YOUR SESSION CAREERS LONG AFTER TOTO HAD BECOME A BIG BAND, TOO. YOU GUYS EVEN FORMED THE MUSICAL BACKBONE OF WHAT BECAME THE WORLD'S BEST-SELLING ALBUM, MICHAEL JACKSON'S 'THRILLER' FROM 1982...
"That's right. People always talk about Eddie Van Halen's solo on 'Beat It', but I played all the guitar parts on the track except for that solo. In fact I played all the bass parts too, and Jeff Porcaro is on drums. ['Thriller' producer] Quincy Jones had Michael's pristine lead vocal and Eddie's pristine lead solo on the master track, so all Jeff and I had to play to was headphone leakage and Michael himself playing two and four on a drum case. But Jeff – being the absolute genius that he was – was able to find the pocket and play it. He put the drums down first, in a couple of takes, and I ran with it from there. I put down all the guitar riffs through Marshalls, quadruple-tracked, and when Quincy heard it he said, 'It's great, but it's too heavy, too much. I can't get that on pop radio. You gotta tone it down. Use smaller amps.' So I did that."

WHAT WAS MICHAEL JACKSON LIKE TO WORK WITH?
"I could tell he wanted things to feel a certain way from his body language. He was great and I really had a ball doing that record. We had a lot to do with that recording, but people always skip over us. I think the *Rolling Stone* review said something like, 'Quincy Jones actually managed to get Toto to play with some taste.' They were just pissed off because all of them hated our band."

BUT WHY DID THEY HATE YOU GUYS SO MUCH?
"We weren't The Clash. We just weren't cool."

DID YOU LOOK AT THE INSANE SUCCESS OF 1982'S 'TOTO IV' AS AN ACT OF REVENGE, THEN? AFTER ALL, YOU WON SIX GRAMMYS IN 1983, INCLUDING 'ALBUM OF THE YEAR'.
"That was such a great night for us. Between us, the band members had played on something like 50 of the records that were nominated for Grammys that year. But there was a backlash afterwards. People said we didn't deserve all those awards."

> "I WASN'T AS A BAD AS EVERYBODY SAYS I WAS. WHEN IT WAS TIME TO WORK I TOOK THE WORK VERY SERIOUSLY. ALL THE RUMOURS ABOUT HOW MUCH COCAINE WE WERE DOING... IT REALLY PISSED US OFF."

SO THE CRITICS HATED YOU EVEN MORE, YES?
"This one guy from the *LA Times* would slam us every week, to the point where people would write in and say, 'I don't even like Toto, but would you f*ckin' stop?' Paich said, 'If we win another Grammy, I'm gonna thank that guy!'"

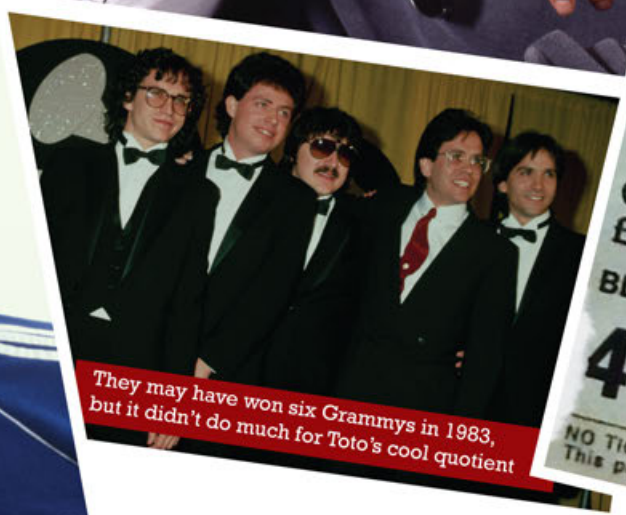
THAT WAS INSANE SUCCESS, BUT CHANGES WERE JUST AROUND THE CORNER ALL THE SAME. BASSIST DAVID HUNGATE LEFT THE BAND NOT LONG AFTER 'TOTO IV', CONCERNED ABOUT WHAT FAME MIGHT DO TO HIS PRIVATE LIFE. HE WAS REPLACED BY ANOTHER PORCARO BROTHER, MIKE. HOW WAS IT HAVING THREE BROTHERS IN THE BAND? JUST A BIT COMPETITIVE?
"Well they were all vastly different personalities and we were *all* competitive. When everybody wants to get their licks in, then there's gonna be some tension. But ►

Photo: Getty Images/Michael Ochs Archive

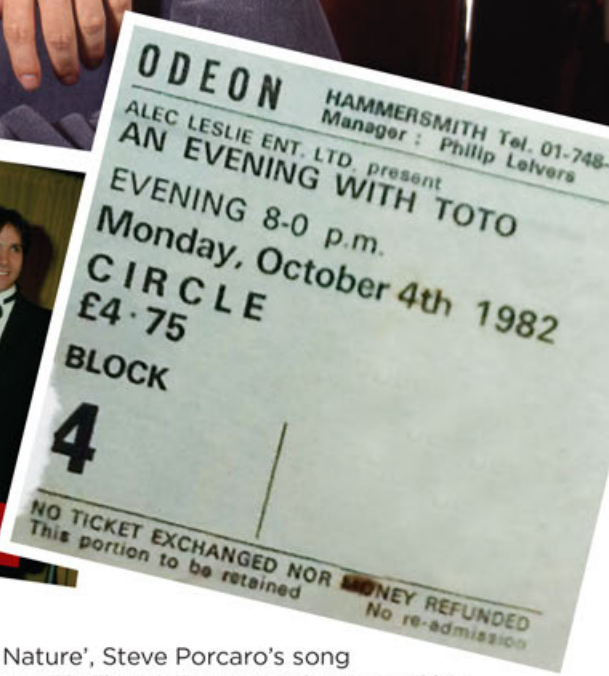
TOTO

'Luke' together with Eddie Van Halen, the two guitar heroes who created Michael Jackson's 'Beat It'.

Bobby Kimball. Rumours of a falling out with 'Luke' were clearly exaggerated



They may have won six Grammys in 1983, but it didn't do much for Toto's cool quotient



humour is the one thing that really breaks down tension. We all had this biting sense of humour, and we always ended up hugging and laughing."

AND THEN YOU FIRED BOBBY KIMBALL IN '84...

"We did go through this whole nightmare with lead singers. But we've seen a lot of other bands go though it. Guys bigger than us, like Van Halen. We made some great music with Bobby, but it was painfully put together. It wasn't like the guy went behind the mic and sang in one take, believe me. And that became more difficult as time went on. I don't want to erase his existence, but if I open up that can of sh*t it just ends up coming out in a negative way."

BEING SO INCREDIBLY SUCCESSFUL AND WELL CONNECTED MEANT THAT YOU COULD GET SOME PRETTY STELLAR MUSICIANS TO APPEAR ON YOUR OWN RECORDS...

"That was a nice fringe benefit. I remember getting Miles Davis on [1986's] 'Fahrenheit'. He was making a pop record [1985's 'You're Under Arrest] at the time and he loved 'Human Nature', Steve Porcaro's song that ended up on 'Thriller'. Miles wanted to record his own version of the tune, so came up to Paich's house to learn about those synthesizer sounds that only Paich and Steve could make. And of course we'd all heard about the myth of Miles Davis – the scary Miles Davis... But he was the f*cking coolest guy ever. He took a shine to us, he liked us skinny little white boys. And we had this song that Paich and I had written ['Don't Stop Me Now'], which was kind of like something off 'Sketches Of Spain' [Davis' seminal 1960 album]. So we were thinking, 'If we can just get him to listen to this song, maybe he'll play on it.' Paich had these two grand pianos in his house, and that's how we played the song for Miles – Paich on one piano, me on the other. And when it was done, Miles just said, 'I like that.'"

SO HE SAID YES?

"Only after we got him up to Jeff's studio. Miles saw this weird painting that Jeff had and said, 'I want it.' Jeff goes, 'I'll give you the painting, but you gotta play on our track.' And Miles laughed and said 'Okay.' And he did it! He f*cking played for us! And at the end of the tune Miles just kept on playing. We shouted, 'Don't stop recording! DON'T STOP RECORDING!!' So that's what we

captured in that little fade-out at the end of the track, Miles playing a little bebop."

EVEN NOW, IT SOUNDS LIKE YOU STILL CAN'T QUITE BELIEVE THAT YOU MANAGED TO GET MILES DAVIS ON A TOTO SONG...

"It was amazing to us that Miles liked our music. And then, after he heard the 'Fahrenheit' album, he called me and asked me to join his band. I'm thinking, 'My God, Miles Davis!' I said, 'Miles, we're leaving on tour tomorrow. And really, why me? You could have all these other great guitar players, like John McLaughlin.' He said, 'Ah, those guys are great, but I like your rock'n'roll sh*t.' I had to say no. I couldn't let my own band down. But I told Miles, 'I'm honoured that you called. I'll take this to my grave.'"

WHEN YOU LOOK BACK ON THE '80S AND ALL THE DECADENCE THAT WENT WITH IT, WHAT ARE YOUR FEELINGS NOW?

"You look back at that sh*t and you go, 'What was I thinking of?' I've had a good few years of clarity now and I can reflect on it. Some of it was fun, but as you get older you realise it was a waste of time. Now I live an extremely healthy life. Living the life I used to lead would kill me now. I look back and think, 'How the f*ck did I even function?' But I wasn't as a bad as everybody says I was. When it was time to work I took the work very seriously. All the rumours about how much cocaine we were doing... it really pissed us off. But as Don Henley once wrote, people love that 'Dirty Laundry'. Ironically, Jeff and I played on that song too!"

YOU HAD TO DEAL WITH JEFF PORCARO'S DEATH IN AUGUST OF 1992. HOW DID YOU COPE WITH SUCH A TRAUMATIC EXPERIENCE?

"You never see it coming, and it wasn't like Jeff was sick. But that's how fragile life is. I spoke to him on the day he died. Jeff's last words to me were, 'Bro, come on over this weekend, we'll have a barbecue...' And that night I got the call. He'd had a seizure and he'd been taken to hospital. When I got there I ran in and saw the doctor walking out. I said, 'Where's Jeff?' He just shook his head at me and said, 'He didn't make it.' It was like somebody punched me in the soul. It was the worst day of my life."

THE OFFICIAL CAUSE OF DEATH WAS LISTED AS CARDIAC ARREST DUE TO CHEMICAL POISONING. IT WAS LATER REVEALED THAT JEFF HAD BEEN USING PESTICIDE IN HIS GARDEN WHEN HE EXPERIENCED AN ALLERGIC REACTION, BUT MEDIA REPORTS AT THE TIME CLAIMED HE'D DIED OF A COCAINE OVERDOSE...

"The f*cking sensational headlines, man. Let me address that, and may I rot in a pit of hell for all eternity if I'm lying to you. First off, Jeff was the least abusive guy in the band as far as drugs go. But what Jeff did have was a pre-existing heart condition he wasn't aware of. Jeff smoked and drank. He'd smoke and play drums. When you're a young guy you think you're invincible. But he had an allergic reaction to this pesticide, and what was gonna happen anyway was pushed to the forefront.

"It was devastating for his family and for the band. We were all thrown off the horse at full speed. You have to understand, when Jeff died, part of Dave died too. Jeff was Dave's best friend. Jeff was Dave's muse. And for me, Jeff was the big brother I never had. The guy I'd call for advice, the guy who'd bust my balls. Jeff was a special and magical human being. When he walked into a room, it lit up. He had an aura, something you can't learn. He was an old soul. I've never met anyone like him, before or since."

AFTER YOU LOST JEFF DID YOU THINK THE BAND WAS OVER?

"That was first thing David Paich said. 'I'm done, that's it.' We all said, 'Yeah.' It was like Led Zeppelin losing John Bonham. Who's gonna be Jeff Porcaro? That's impossible. No one ever will be. But in the end we all said to each other, 'What if it was you that had gone? What if *you* were looking down on us? What would *you* want us to do?' So we asked Jeff's family and they all said: 'You should play music. That's what Jeff would want you to do.' For a week or so it was very emotional. At the funeral we were still just stunned. But eventually we kind of gathered ourselves and we decided to carry on. We'd lost our brother. We lost 'The Guy'. But it didn't mean that everybody else had to stop living."

"JEFF PORCARO WAS A SPECIAL AND MAGICAL HUMAN BEING. WHEN HE WALKED INTO A ROOM, IT LIT UP. HE HAD AN AURA, SOMETHING YOU CAN'T LEARN. HE WAS AN OLD SOUL. I'VE NEVER MET ANYONE LIKE HIM, BEFORE OR SINCE."

SO HOW DO YOU REPLACE THE IRREPLACEABLE?

"That was the question: 'Who's gonna sit in that chair?' I said, 'We can't get someone who's gonna try to *play* like Jeff. We need somebody from the outside, somebody who doesn't know us, who can come in and not be emotional about this. A world-class musician, but not somebody from the LA scene.' So I called Simon Phillips. I'd jammed with Simon on a project with Carlos Santana and Jan Hammer in Japan and I loved how he played. I thought, 'This guy is great, but completely different.' As it turned out, Simon was moving to Los Angeles. We didn't call anybody else."

IT MUST HAVE FELT WEIRD FOR YOU ALL IN THAT FIRST REHEARSAL WITH SIMON...

"It was really hard for Mike Porcaro without his brother there. But it was hard for all of us. There were moments when it was tense, a lot of emotions. We'd break down once in a while. But the first thing we played with Simon was 'Hydra'. He played the sh*t out of it and at the end of it we all started laughing. He did such a different kind of take on that song, so full of a different kind of energy. We knew it was gonna work. A month later we were on the road with Simon playing drums."

WERE YOU WORRIED ABOUT GOING OUT ON TOUR AGAIN SO SOON?

"It was the weirdest thing. We tried to laugh our way through it. The tour was sold out, we had 40 people on the payroll who were f*cking depending on us. So we just did it."

DID JEFF'S DEATH MAKE YOU RECONSIDER YOUR OWN LIFESTYLE?

"That happened later. I think after Jeff died we all ►

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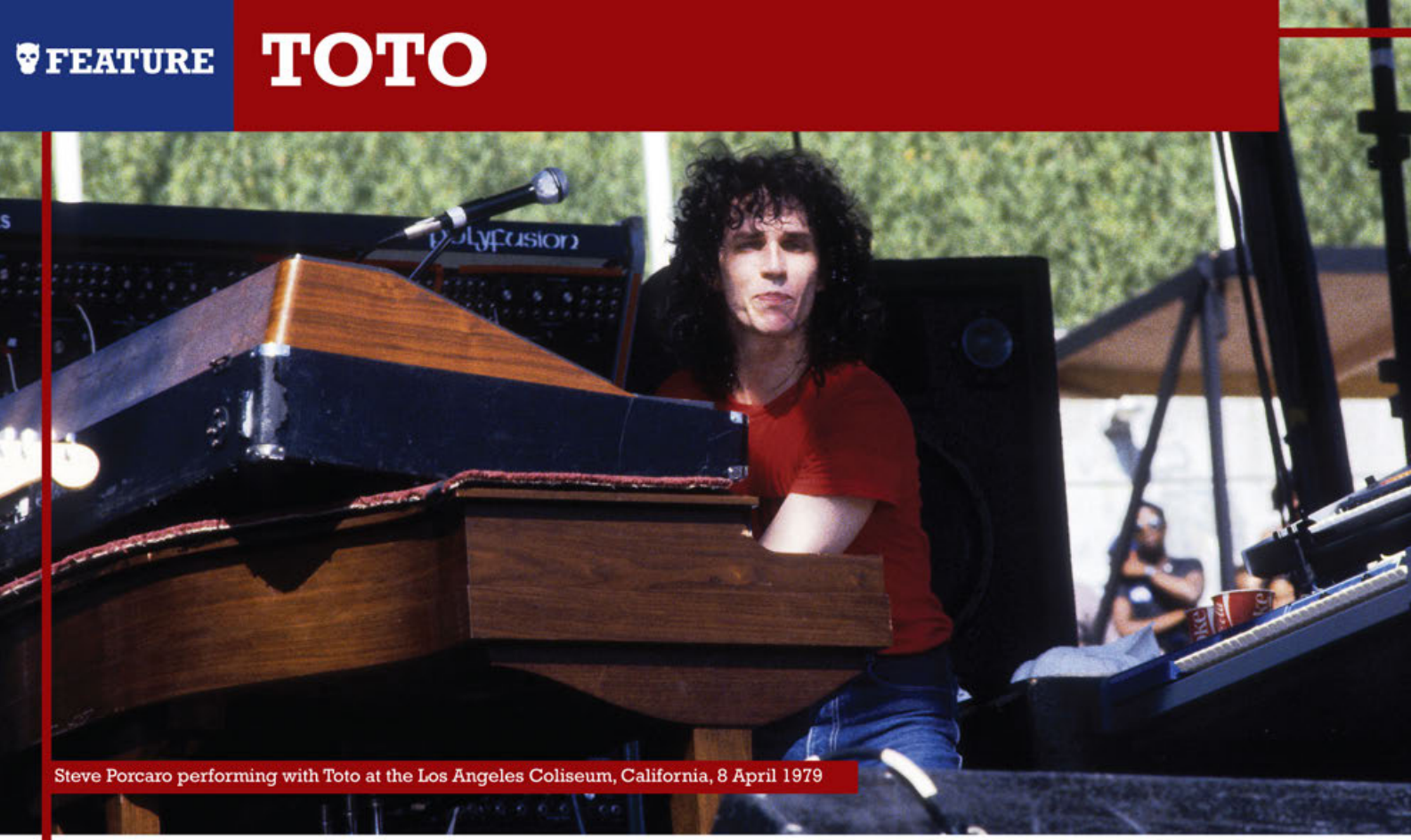
TOTO



Steve Porcaro performing with Toto at the Los Angeles Coliseum, California, 8 April 1979

went crazy. I drank too much. That was my poison. That eventually caught up with me and I stopped."

IS IT FAIR TO SAY THAT IN JEFF'S ABSENCE, YOU TOOK UP THE MANTLE AS LEADER OF TOTO?

"I never wanted that job. If there was a leader of the band *per se*, then it was Jeff. He had the last word and he pushed Dave. But I'm a strong personality and there was a void. I just stepped up. It doesn't make me smarter or better than Dave. I'm just more forthright."

> "WE'VE BEEN MAKING MUSIC IN FIVE DIFFERENT DECADES AND WE WERE NEVER IN STYLE. SO AT LEAST WE CAN NEVER BE *OUT OF* STYLE. HEY MAN, WE'RE STILL ALIVE! THEY TRIED TO KILL US, BUT THEY COULDN'T!"

BOBBY KIMBALL RETURNED TO THE BAND FOR THE 1999 ALBUM 'MINDFIELDS'. HE ALSO FEATURED ON THE NEXT ALBUM, 2006'S 'FALLING IN BETWEEN'. BUT SOON AFTER THAT HE WAS OUT AGAIN. WHY WAS THAT?

"Bobby wasn't a lot of help to me on the 'Falling In Between' tour. It's tough when you have a band that's strong and you don't have the voice that can do it. During that tour there was a lot of trickery that had to go on and I don't believe in that. I thought that was the swan song for Toto, a pretty good record to go out on."

THERE SEEMS TO BE SOMETHING OF A BEEF BETWEEN YOU AND HIM...

"I don't hate Mr Kimball, man. I just wish he'd stop with the fake Toto. I wouldn't go on the road and call myself 'The Voice Of Toto'. That's a lie. We're *all* the voice of Toto. And technically, I sang more hits than Bobby did. It's sad that he's fixated on hating me just because he's not in the band right now."

'FALLING IN BETWEEN' WAS ALSO THE LAST TOTO ALBUM TO FEATURE MIKE PORCARO, WHO WITHDREW IN 2007 AFTER CONTRACTING ALS, ALSO KNOWN AS MOTOR NEURONE DISEASE. A YEAR LATER, YOU ISSUED A PUBLIC STATEMENT, DECLARING "THERE IS NO MORE TOTO." BUT IN 2010 THE GROUP REUNITED TO PLAY BENEFIT SHOWS FOR MIKE AND OUT OF THIS HIS BROTHER STEVE RETURNED TO THE BAND...

I said to Paich, 'Steve has got to come back and Joseph [Williams, who'd fronted the band between 1986 and 1988] has to sing.' When Steve and Joe were out of the band they were still very much my friends. We have a bond that goes much deeper than just the band. I missed Steve. I was really bummed out when he left."

WHAT MADE STEVE QUIT IN THE FIRST PLACE BACK IN 1987?

"He left because he felt undervalued. Jeff at the time wasn't into the kind of technology that Steve was into. Steve was into electronic music way before it was trendy to be into it. He's very quirky. He's not the guy to play bebop piano at the local jazz club, but he has something else – a unique talent. When he was gone he still worked on the Toto records. But bringing him back full time brought a different thing back to the band again, which I think we'd missed."

WHEN YOU SAID THAT THE BAND WAS OVER IN 2008 DID YOU STILL FEEL DEEP DOWN THAT THERE WAS UNFINISHED BUSINESS AND THAT THERE WAS A POSSIBILITY OF A RETURN?

"At that time we were all really busy outside of the band. It's not like we were waiting for the phone to ring to do an oldies revue tour. Steve was working on TV stuff, I was working with Ringo Starr..."

Photo: Getty Images/Larry Hulst/Michael Ochs Archives

SO WHEN YOU GOT TOTO BACK TOGETHER AGAIN IN 2010, WHAT WERE YOUR EXPECTATIONS?
"Well it was going to be a one-off, but we started having so much fun, it was like we were kids again. The reaction was overwhelming and Joseph was singing his ass off. The fans said, 'Do it again, please!' And for all of us it's a different headspace, with everybody clean and sober."

TOTO
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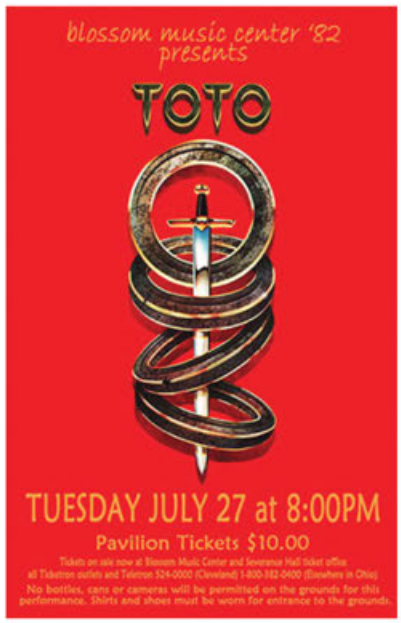
MIKE PORCARO PASSED AWAY IN MARCH OF 2015 AT THE AGE OF JUST 59. WHAT WENT THROUGH YOUR MIND?
"We knew it was coming, but when we lost Mike we were in a daze, our emotions all twisted up. There's a lot of cruelty in the world. These random things... You think, 'Why is this happening to this family? Why them? They're the nicest people in the world.' With this band there's always this angst and tragedy. But at least we have Steve Porcaro back. It's important to us that there's at least one Porcaro in the band. And there's never gonna be a time when Jeff and Mike aren't in the room with us. There will always a piece of them with us."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2015'S 'TOTO XIV' WAS THE BAND'S FIRST NEW ALBUM IN ALMOST A DECADE. HOW DID YOU APPROACH ITS CREATION?
"If you count both Steve and Joe, we hadn't made a record together since 'The Seventh One' in 1987, 1988. It was like going back to f*ck your ex-wife. Actually, that's a bad analogy. I don't want to get into ex-wife jokes. I have two of those. But I'm proud of that album. We weren't trying to be trendy or relevant to the kids. We were just trying to be the best version of ourselves, just as we were back in the day."

WITH ALL THE CRITICISM OF TOTO OVER THE YEARS, DO YOU FEEL HARD DONE BY?
"We've been through it all – the good, the bad and the ugly. We're never going to be in the Rock & Roll Hall Of Fame. We're not changing the world. We're just playing some music that people might dig. We're soulful, real people. We've been making music in five different decades and we were never in style. So at least that means we can never be *out of* style. Hey man, we're still alive! They tried to kill us, but they couldn't do it!"

WHAT'S THE KEY TO TOTO'S LONGEVITY?
"The love and respect we have for each other. We fight, like all brothers do, but we always kiss and make up. We've been in this band for over 40 years. That's longer than any other relationship I've had, aside from my children. We're not wild party guys anymore. We sit back and laugh about the old days, but we're glad they're not here anymore. We've been through so many changes. The fact that we still exist is amazing."

HOW LONG CAN TOTO CONTINUE FROM HERE?
"If you'd told me in 2008 that there would be a future in this, I'd have said no, but for reasons unknown we're having a little resurgence and we can't f*ck this up.
"It's a bunch of old guys getting another shot at this. We're gonna do this till nobody wants to do it anymore, or till nobody shows up at the gigs. Are we gonna make another album, given the state of the music business? I really don't know about that. I just hope I'm f*cking here in 10 years' time. After 50 the warranty is up, man. Anything can happen. It's not a secret – we all know how the movie ends. It's just a question of how we get there."

WHEN YOU LOOK BACK ON YOUR LIFE, DO YOU HAVE ANY REGRETS?
"There are so many myths, so much misinformation and 'he said, she said' bullshit around the band. That's disturbing to me. Often times I'm pointed out to be the bad guy, when I'm really not. I have a great sense of humour about all of this, though. If you can't laugh at yourself, you're an asshole. After 40 years I can take a punch."

ARE YOU HAPPY?
"Doing what I do, what I love, it's a double-edged sword. I miss my kids, but after divorce number two I have to work! Oddly, I'm the best of friends with my ex-wife. It all works out, man. I don't need anything. Give me a guitar and a meal and put me up on the stage and I'm just fine. If I have the love of my kids, I'm good. I've done every crazy, f*cked-up thing you could possibly imagine, and now I'm just a simple guy who has a cup of coffee in the morning and goes to work. This is a really good time in my life. I'm in a good head space, I feel healthy, I'm focused, I'm just really appreciative of the good fortune that's come my way."

YOU SAID AT THE START THAT YOU GOT LUCKY AS A KID WHEN YOU MET THE RIGHT PEOPLE. DO YOU FEEL YOU'VE BEEN LUCKY ALL ALONG?
"They pay me to play the f*cking guitar. I've written 'guitar player' on my tax returns for 40 years – I win! I won the race. People can say, 'F*ck you, Lukather – you suck.' Haters be hating, baby! 'I hate Toto. You're the worst band in the world.' But in the end, we won. So f*ck it! I know I'm the luckiest man in show business. Thank you, Lord Jesus!"

SQUEEZE TEAZE

BACK IN THE '70S and '80s, the label 'Big In Japan' really could be a double-edged sword for a band. On the one hand it suggested success in an exotic country far away, a land where rock music was massively appreciated. On the other hand, it looked to damn with faint praise, offering a runner-up prize to groups that hadn't pulled up any trees in the more demanding Western market. The truth, of course, was somewhere in between. While the US rock market was far bigger and more lucrative, Japanese fans at that time were some of the most informed on the planet, guided by excellent music publications like *Music Life* and *Burrn!* It seemed that the Japanese had a particular liking for bands that offered a big visual impact, and Kiss, Angel, Cheap Trick and Aerosmith all benefited from this. Of course, these acts either already were, or soon became, popular in their home country, the United States. But there was another act that took Japan by storm, yet failed to return to their native Canada as conquering heroes. That band was Teaze...

WINDSOR IS the southernmost city in Canada, just across the river from Detroit in the US. Back in the '70s the town's local musicians were heavily influenced by what was happening across the border, where bands like The MC5, Alice Cooper, Iggy & The Stooges, Bob Seger, The Amboy Dukes and Grand Funk Railroad ruled the roost. Teaze were no exception.

Formed in 1975, they released an impressive five albums between 1977 and 1980, including one barnstorming live affair. But things ground to a halt and vocalist/bassist Brian Danter quit the band – to become a Christian pastor. Teaze had their chances, but ultimately missed their shot at stardom.

Danter had been a well known figure on the Windsor music scene in the early '70s, having worked with Joe Konas – an ex-pat Brit who'd played guitar with '60s bands The Gods and Toe Fat – in a band called Joe. They opened for Kiss in London, Ontario on the New York band's 'Hotter Than Hell' tour in 1974 before mutating into a power trio called Glass Candle.

Teaze L-R: Brian Danter (vocals and bass), Mark Bradac (guitar), Mike Kozak (drums), Chuck Price (guitar)

ME, ME

Canada's **Teaze** made big waves in Japan in the late '70s, but could never replicate that success in North America or Europe. *Dave Reynolds* talks to the band that loved Slade to find out why...

"Brian had established himself as a popular musician in the area and I used to go to see him in the band he was in at the time," recalls Teaze drummer Mike Kozak. "We became friends and one night his drummer couldn't make it, so I sat in. We really connected musically."

DANTER AND Kozak decided to start a new band together, initially using the name of Brian's latest band, Ontario. But having discovered that you couldn't copyright the name of a Canadian province, they soon switched to Teaze after meeting guitarist Chuck Price in a music store and adding a second guitar player in Mark Bradac.

"Mark looked like a caveman back then," laughs Kozak. "His hair was gigantic and he was wearing a shirt that exposed his belly! I think I told him he had to cut his hair, which was a terrible thing to say in those days, but even I had limits!

"Mark was a really bluesy guy," continues the drummer. "And he had a reputation around town. Not a great reputation, but he had a reputation! Mark was a great player, though. We wanted him on the team and we soon became this great combination of people. We were kinda like a gang, which was one of our strengths, and every dime we made we spent on equipment. We rented the floor of an abandoned building and rehearsed for months. We even used to fire up pyrotechnics in the place, setting stuff off all night long. I have no idea how we got away with it, because it was a fire trap that should've gone up flames."

"We had this idea of inviting all the student entertainment presidents from the local high schools to come down and we put on a gig just for them," continues Danter. "It worked. We got bookings for seven or eight shows from that."

"We played 12 high schools and got a record deal," laughs Kozak. "This guy showed up at our rehearsal hall and said that his boss was interested in us. He wanted to know if we had any original songs, because our set was all covers at that point. We replied that we had ►

OVERLOOKED

"We soon became this great combination of people. We were kinda like a gang."

11 songs and he asked us to put them on tape. The reality was we had nothing. We had to come up with some material pretty quickly!"

WITH A management team of Mel Shaw and Stan Whitcher on board the band set about recording a debut album in Toronto. 'Teaze' was released on Force One, a subsidiary of London Records, in 1976.

"That album took a total of 17 hours straight to record," says Kozak. "It was everyone's first ever studio experience apart from Brian, but I have no recollection at all of that day now. I don't remember what the studio looked like or who engineered the session. Nothing!"

Despite Danter's outstanding vocals, the album was naïve and unrefined. Yet among its eight songs were numbers – including 'Boys Night Out', 'Hot To Trot' and 'Rockin' With The Music' – that would end up as Teaze staples.

"That first album was just supposed to be a demo," reveals Bradac. "But it went on to become our biggest seller ever in Japan."

Fans would end up comparing Teaze to the like of Kiss, Starz, Sweet and Moxy. Danter, however, thought they had more in common with Slade.

"I loved that band," he says. "They had fantastic songs and great stage presence."

BY 1977 Teaze's recording contract had been bought out by Terry Flood, a music entrepreneur who'd founded the Aquarius label in Montreal back in 1969. With Canadian rockers April Wine and cult guitar hero Walter Rossi already on the label, it seemed like a good home for Teaze. But having also become the band's manager, Flood didn't focus much on the first album, despite re-releasing it on Aquarius.

"We did shows here and there with the likes of Moxy and April Wine," explains Kozak. "But there wasn't a whole lot going on. Our job at that point was to write and rehearse. Eventually we headed to Montreal to start recording what would become our second album, 'On The Loose'."

"I think the label was scared that we'd go downtown and get involved in stuff, because there was a big drug scene in the city back then," adds Bradac. "So Aquarius moved us out into an apartment in the middle of nowhere surrounded by cows. We practised 24 hours a day."

"In winter there would be vicious blizzards and we'd get stranded," recalls Kozak. "We'd have to call a local farmer to come and get us out to go grab supplies. Eventually, though, we moved back toward the city, to a nice suburban area full of nice families. I felt so bad for those people! It was weird, especially as the team who worked for us were also involved with the production company that put on the big shows at the Montreal Forum. There were times when we'd come home and find our furniture missing, only to discover that our road manager Kenny had rented it out for someone like Queen or the Stones to use backstage!"

> "WE WEREN'T GETTING VERY FAR BACK HOME IN CANADA, BUT THERE WE WERE IN JAPAN WITH KIDS GOING NUTS OVER US. WE HAD TO HAVE BODYGUARDS BECAUSE IT WAS SO WILD. ALL THROUGH HIGH SCHOOL I COULDN'T GET NOTICED AND ALL OF A SUDDEN I HAD GUYS PUSHING WOMEN *AWAY* FROM ME."
> **MIKE KOZAK**

WHEN 'ON The Loose' was released in early 1978, Teaze were finally able to start working on the road. First they opened on a cross-country jaunt with Triumph, then jumped onto April Wine's tour in support of their 'First Glance' album. 'On The Loose' produced a Canadian hit, the country pop ballad 'Sweet Misery'. But unlike blistering tunes like 'Baby Why Can't U' and 'Lady Killer',

"'HEARTLESS WORLD' UNDENIABLY PROVES THAT BRIAN DANTER SHOULD GO DOWN AS ONE OF THE MOST UNDERRATED ROCK SINGERS OF ALL TIME. HIS VOCAL ON THAT SONG IS RIGHT UP THERE WITH ALL THE GREATS OF THIS GENRE!"
MARK BRADAC

'Sweet Misery' wasn't at all representative of Teaze's hard rock style and the group chose not to play the song live!

"Not playing the hit probably hurt us," reflects Kozak. "But onstage we were very aggressive. We went after the audience with that MC5, Detroit style of showmanship. Some bands we opened for thought we were a little bit feisty, but we were never into patting ourselves on the back for blowing headliners away. We were all about making sure the audience got their money's worth.

"The places we toured at that time were an interesting mix of major centres and small towns, some of which had never even seen a live rock show," Kozak continues. "It was an amazing education for a bunch of kids from a regular working class town, especially because we had more knowledge of Detroit than we did of anywhere in our own country! To tour all of Canada coast to coast, arriving in a different place every night, didn't leave much time for sightseeing. But it was a great opportunity to get a sense of the people, to see how they differed regionally and yet still maintained their 'Canadian-ness'. We definitely got used to snowstorms and some pretty treacherous mountain driving, too."

AT THE famous Midem music industry convention in Cannes, Terry Flood struck a deal to licence Teaze's records to a Japanese label named Teichiku. This unlocked coverage in the influential Japanese music press, and after playing no more than 100 gigs, in early September of 1978 Teaze found themselves on a plane heading to Japan for a 10-day tour that would take in shows in Tokyo, Nagoya, Osaka and Fukuoka.

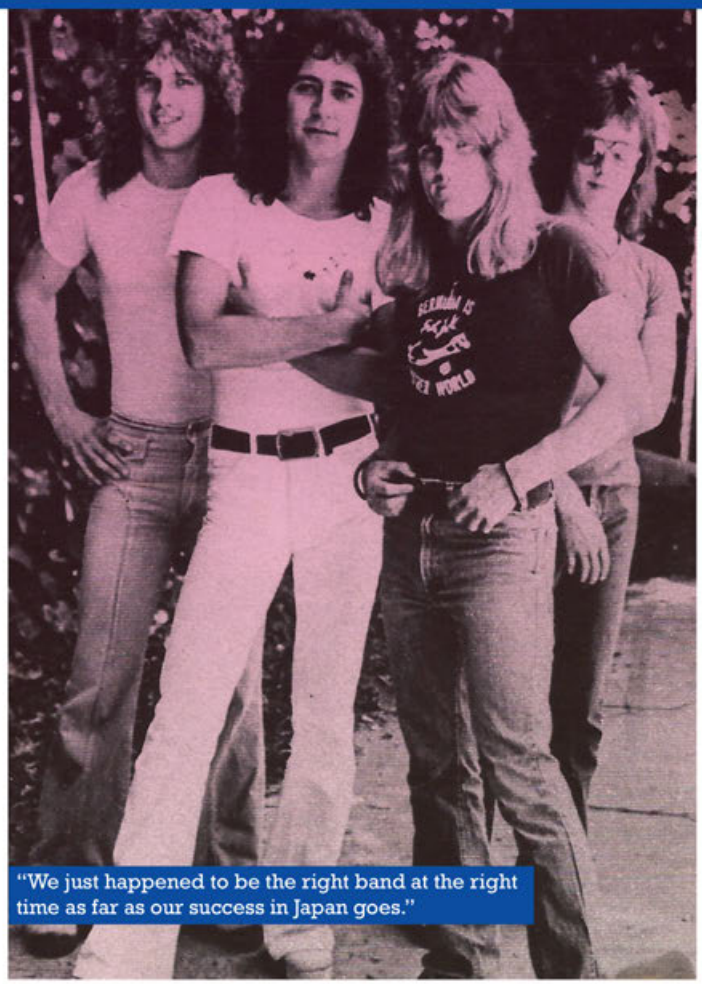
"It was crazy and surreal," recalls Mike Kozak. "When we arrived in Japan there were hundreds of fans waiting for us at the airport and they gave us all kinds of gifts. We weren't getting very far back home in Canada, but there we were in Japan with kids going nuts over us. We had to have bodyguards because it was so wild. All through high school I couldn't get noticed and all of a sudden I had guys pushing women *away* from me. Are you kiddin' me?! We had a lot of mail from Japan before we toured – but we got a *ton* afterwards."

"Mike and Chuck got all the mail," interjects Bradac with a laugh. "In fact, Chuck looked like Santa Claus leaving the office with a sack over his shoulder! Brian and I didn't get one letter until six months later, and I'm sure Kozak sent that to us just to make us feel better!"

"We just happened to be the right band at the right time as far as our success in Japan goes," continues Kozak. "But it showed what a bit of promotion could do. The Japanese label was great with us. They couldn't get product out fast enough, so they took the last minute decision to record our show in Tokyo in order to put out a live album."

Released in both Japan and Canada ►

at the end of 1978, 'Tour Of Japan' is arguably the greatest overlooked live album of all time, capturing Teaze's good-time hard-rocking vibe perfectly. Given the quality of tunes like 'On The Loose' and 'Come On Hold On', 'Tour Of Japan' should have been Teaze's very own 'At Budokan', the Japanese live album that catapulted Cheap Trick to worldwide acclaim. Sadly it wasn't to be.



"We just happened to be the right band at the right time as far as our success in Japan goes."

STILL, BACK in Canada and buoyed by their overseas success, Teaze began working on a third studio record. Produced by April Wine's Myles Goodwyn, 1979's 'One Night Stands' was a far more polished affair. While retaining much of their traditional bombast on numbers like 'Back In Action' and 'Reach Out', the album also drew on Teaze's more melodic side. This is no criticism, though, as songs like 'Heartless World' and 'Touch The Wind' proved to be some of the finest material the band would ever record. 'One Night Stands' was also the first – and sadly last – Teaze record to be released in the US. In August of 1978 Aquarius had signed a manufacturing and distribution deal with Capitol Records, which also saw Teaze and April Wine signing US deals directly with the LA label. Interestingly, the US pressing of 'One Night Stands' featured a third recording of the raucous Teaze standout 'Boys Night Out', a song that had already featured on the band's debut album *and* on the live record.

"It was our anthem," explains Kozak. "It was part of our live set, so naturally it ended up on 'Tour Of Japan'. Capitol wanted an extra track for 'One Night Stands' and Myles Goodwyn said we should do 'Boys Night Out' because 'it's your signature song and we don't have the best recording of it.'"

While the guys consider 'Boys...' to be the definitive Teaze number, many of the band's loyal fans beg to differ. "A lot of people think 'Heartless World' is our best song," says Kozak. "I don't know about that, but it probably features the best vocal performance we ever got from Brian."

"'Heartless World' undeniably proves that Brian Danter should go down as one of the most underrated rock singers of all time!" adds Bradac. "His vocal on that song is right up there with all the greats of this genre!"

"'Boys Night Out' reflected our partying roots growing up next to Detroit," offers Danter. "But after my life changed, my perspective also changed. For me, 'Heartless World' was one of our best writing achievements. There are plenty of people in Canada who only remember 'Sweet Misery' because that did best on radio. That was a great song too, but for me the peak was 'Touch The Wind'. I'd discovered a poem my dad had written and asked him if I could put music to it, and he said yes. I have a really strong connection to the song because of the family values and integrity he instilled in me growing up. He helped form the person I've become."

BETWEEN 1979 and 1980 Teaze played a few headline shows, while also touring with Aerosmith, Cheap Trick, Blue Öyster Cult, Meatloaf, Toto and April Wine. Things were changing, though. Not only in the music business as a whole, but also within the band.

"I AM AND ALWAYS WILL BE A ROCK MUSICIAN, BUT I NEEDED TO STEP BACK UNTIL I KNEW EXACTLY WHO I WAS, WHAT I VALUED AND WHAT I WANTED TO SAY THROUGH MY MUSIC. I DIDN'T WANT TO BE SOMEONE ELSE'S PUPPET JUST SO I COULD HAVE THE BIG BUCKS AND THE BIG CROWDS."
BRIAN DANTER

"As I was approaching my 30s I'd begun to do a lot of soul searching," reveals Danter. "I felt like I was understanding my core values more and often felt conflicted. There was pressure to create messages and band images that sold, rather than show things that reflected my actual values and perceptions of life. I was following the teachings of Christ and it was becoming more and more clear to me that my personality and the music business were not entirely compatible. I am and always will be a rock musician, but I needed to step back at that point until I knew exactly who I was, what I valued and what I wanted to say through my music. I didn't want to be someone else's puppet just so I could have the big bucks and the big crowds."

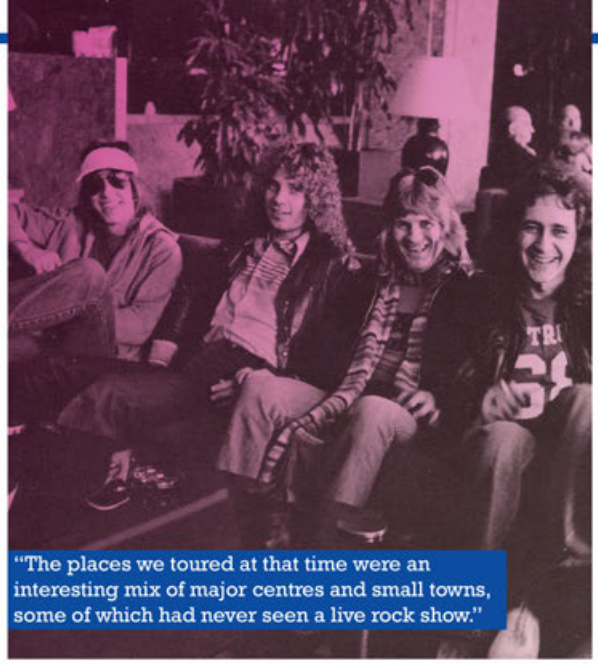
Brian's concerns over how the music business was affecting him led to him quitting Teaze after the band had completed 1980's 'Body Shots'. For this project, Capitol Records had decided not to give the group the budget they were looking for. With Myles Goodwyn on April Wine duty, the band ended up working with Nick

Blagona instead. Blagona had worked well alongside Goodwyn when he had co-produced April Wine's 'Harder... Faster' album, but his production on 'Body Shots' still leaves Mark Bradac "throwing fire."

'BODY SHOTS' is essentially a good album trying to break free of a sterile production that somehow seemed designed to turn the quartet into a new wave act. According to the band, Nick Blagona had a major row with Capitol over budget issues, souring the relationship between group and label. Teaze's ballsy sound was clearly neutered, Capitol subsequently dropped them, and 'Body Shots' was only ever released in Canada.

"Things were starting to feel a bit hopeless," reflects Mike Kozak. "We'd lost our Capitol deal and nobody was stepping up from any other label. We'd toured ourselves out in Canada by then, and without tour support there was no prospect of going abroad. We were deflated by the mishandling of 'Body Shots' and the failure of our management to get us to the US or Britain. Brian was indicating that he wasn't seeing much of a future and that he might want to step away, so I didn't have much encouragement from him at the time either. When he made it official that he was leaving I couldn't be angry. He was unhappy and conflicted and I felt that we all didn't get into it to be miserable. It was probably best for him to go."

For his part, Danter said he always loved the camaraderie of being in the band and playing live, but decided he needed to get away from an industry that was taking a toll on him and was against everything he truly believed in.



"The places we toured at that time were an interesting mix of major centres and small towns, some of which had never seen a live rock show."

"God didn't take me out of the band," says Danter now. "But I outgrew the environment. After I left Teaze I never stopped playing, writing and performing music at the Windsor Christian Fellowship church. I got to play in lots of different places – even in prisons – and my life could then make a big difference to thousands of other people. That's been the case for the past 33 years and I'm very grateful for that, it's brought me peace. I have the greatest affection for Mark, Mike and Chuck and they've all come to support me over the years."

BRIAN DANTER was such an important component in Teaze that there was simply no way the remaining three members could contemplate replacing their frontman. The group called it a day in 1981.

"Brian's voice is a natural gift," says Kozak. "Before I'd ever met him I'd see him in local bands and his vocals were always outstanding. Brian's natural ability kept developing over time to the point where he became undeniably special."

Sad as it was that Teaze split, perhaps things do happen for a reason. Had the band continued it's entirely possible that the undeniable bond that's endured between the four members for over 40 years might have been irreparably broken. And having tried to reunite the band for years, Mark Bradac has finally succeeded in convincing Danter, Kozak and Price to resurrect Teaze once more. With the addition of a fifth member in long-time friend Charlie Lambrick on guitar and keyboards, Teaze are looking forward to playing live and recording again in 2019. Who would have thought there would ever be any more boys' nights out?!!

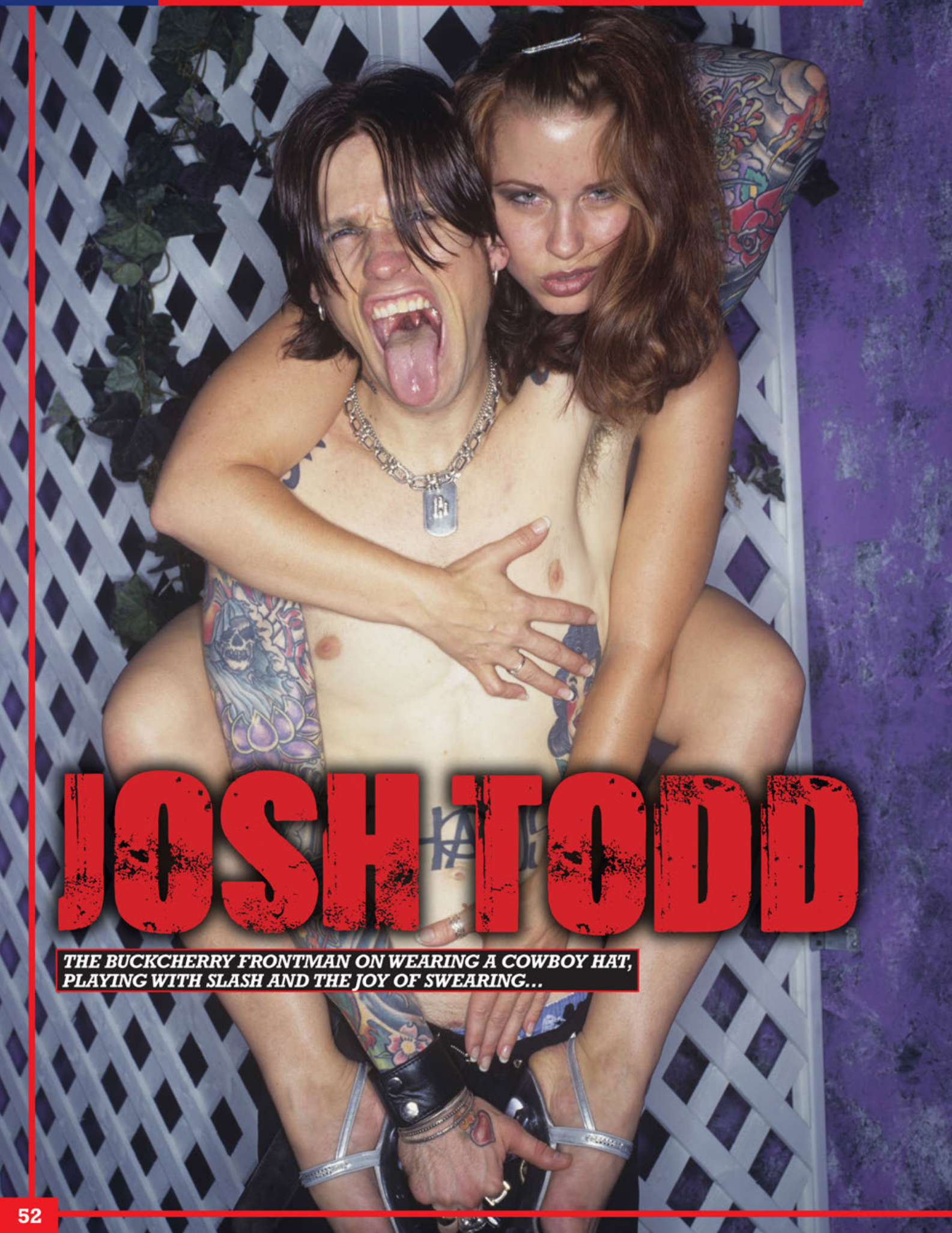
"I NEARLY KILLED 500 FANS!"

Mark Bradac relives a moment of madness when Teaze opened for Aerosmith at the Montreal Forum in 1980

"WE HAD A SPOT in our live show where Mike [Kozak] took a drum solo. On this particular night while he was doing it, I looked to my left and saw a bunch of flight cases and speakers. I don't know why, but I simply slung my guitar around my back and started climbing until I reached the very top of the PA system. Back then they didn't fly the PA like they do now. I don't know exactly how high I was, probably about parallel with the people sitting in the highest section of the arena. But I was in total darkness and nobody knew where I was!

"I jumped on top of the PA and started running across the speakers, which would have been no more than two and a half feet wide! At the end of the drum section I was supposed to take a guitar solo. Right at the last second the lighting guy spotted me up there and had all the spotlights in the arena hit me like a solar flare. The PA started wobbling, so I dropped to my knees and played my ass off, all the while thinking, 'If these speakers go down I'm going to kill about 500 people sitting in the front rows!' There were 15,000 people in the arena and they were all pointing at me! When the solo ended all the spotlights went off almost as if the whole thing had been rehearsed. I was plunged back into darkness and somehow managed to crawl my way back down, shaking like a leaf at the madness of it all.

"It was only then that I could see that Aerosmith's crew had been holding the speakers up with their backs. They were *not* happy with me and I can understand why, because things could've gone badly wrong. But all the same, my stunt did go down in the annals of Montreal rock history, especially because a photo of me doing it made the front page of the next day's paper!"



JOSH TODD

THE BUCKCHERRY FRONTMAN ON WEARING A COWBOY HAT, PLAYING WITH SLASH AND THE JOY OF SWEARING...

What was it like growing up in LA with the Sunset Strip glam metal scene in full swing just down the road?
"Half my childhood was spent in Anaheim Hills at a Lutheran high school, so I never even heard a big hair band until I was 17! I eventually moved to LA when I was 19, but the first rock records I ever heard were Metallica's 'Kill 'Em All' and AC/DC's 'Back In Black'. I really loved that record."

How did you end up in the band Slamhound, and why did the group fail to take off?
"Slamhound was a punk rock band, not a glam band as the press often states. We were really outrageous and when I first moved to LA the Strip was still full of all those f*cking hair bands. So to fit in we looked the part, but the music was totally different. Eventually the band imploded, but it was a blessing in disguise, because at that time I was really heavily into my alcoholism and drug addiction. I'm glad I didn't have any success then, because I probably wouldn't have been able to handle it."

Is the story true that you met original Buckcherry guitarist Keith Nelson through a shared tattoo artist?
"Indeed. I was getting tattooed on a regular basis by a guy named Kevin Quinn in Los Angeles and he was also tattooing Keith. When you're getting tattooed for hours and hours you tend to talk a lot. Kevin said, 'You should meet this guy Keith. He's a guitar player looking for a situation. Maybe you guys will hit it off.' We met and started recording songs in my apartment on my little four-track to see if we had songwriting chemistry. We figured out we did!"

The band the two of you formed was originally known as Sparrow. Why did you change the name to Buckcherry?
"When we became Sparrow we got a record deal with DreamWorks. We found out there was a Christian rock label called Sparrow Records, and because of copyright issues we couldn't use the name. That was another blessing in disguise, though, because Sparrow's not a great name. We wanted something that was hooky and catchy and finally came up with Buckcherry."

Was the band's sound a deliberate antidote to all that grunge misery?
"Not really. We were playing our brand of rock music when rap rock and nerdy stuff like Weezer was popular. I was wearing a fluffy coat and a cowboy hat, getting onstage playing traditional rock. People laughed at us and it took a long time to build up a following, but eventually we created a buzz around LA."

Did you get any initial resistance from your record company over 'Lit Up', the cocaine song that made your reputation?
"At first they wanted me to change the lyrics and say 'I love the *Coltrane*', rather than 'I love the cocaine'. It didn't make any sense. Then they suggested I use the word 'propane', which was even more stupid. I said, 'Listen, I'm not using profanity. I don't know why it's a problem!' So they did research on Eric Clapton's song 'Cocaine' and found it got a lot of radio play, and they finally agreed to the lyric."

Were you surprised when your first album, 'Buckcherry', went gold in the States?
"I didn't know anything about the power of radio. We were in Europe with Kiss at the time and while we were away 'Lit Up' was building on US radio. We got back home and found we'd sold out a show in New Jersey purely because 'Lit Up' had been played constantly on the local radio station. I thought, 'Wow, this is nuts!' I learned a lot about radio with that album."

Why do you think that your second album 'Time Bomb', er, bombed?
"I can only tell you my version of why that record didn't happen. There was a battle going on between our A&R guy and us at the time. It was obvious he wasn't into what we were writing, so I said, 'Hey, if you don't like our record that's fine. We'll just keep writing songs until you do.' He said, 'No, it's fine, we'll go with this.' Then it got no promotion at all."

How did you end up playing in a project with Slash, Duff and Matt from Guns N' Roses?
"Keith and I were making demos for a new Buckcherry album when Slash reached out to Keith to ask if we'd like to put something together with the three of them for a Randy Castillo benefit at the Key Club in LA after he died [Randy was the drummer for Lita Ford, Ozzy Osbourne and Motley Crüe and died of cancer in 2002]. So we got together and did 'God Save The Queen' by the Sex Pistols, 'Paradise City' with Sen Dog from Cypress Hill, 'Mama Kin' with Steven Tyler, and 'Lit Up'. I said to Keith that it felt like Buckcherry, but with *really* great players. We became a band for about a month, we were writing songs, we were talking about management... Then all of a sudden Slash pulled the plug and that was that."

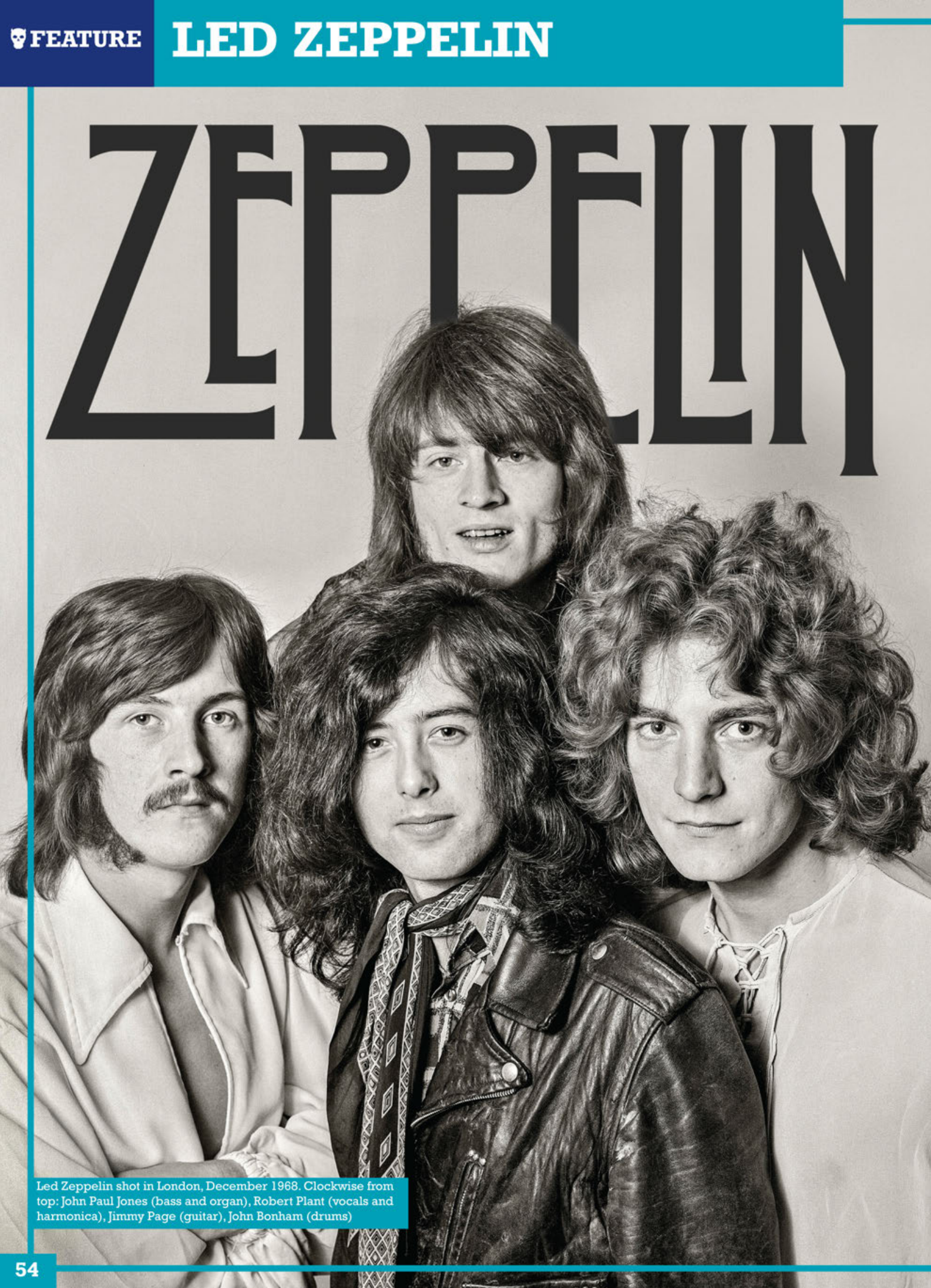
"WE WERE PLAYING OUR BRAND OF ROCK MUSIC WHEN RAP ROCK AND NERDY STUFF LIKE WEEZER WAS POPULAR. PEOPLE LAUGHED AT US AND IT TOOK A LONG TIME TO BUILD UP A FOLLOWING, BUT EVENTUALLY WE CREATED A BUZZ."

Why did you decide to release the 'F*ck' EP and what reaction did it get?
"I love the word f*ck, because it can have so many meanings. So I said, 'I wanna make an EP and I want every song to have the word f*ck in the title. It was so easy and we had so much fun doing it that we could have made a full-length record. It's a really cool thing to have in the band's catalogue."

How will you explain your rock'n'roll lifestyle to your kids when they get older?
"I'm very honest with my kids. We have dialogue and I think that's important. My 12-year-old and my 10-year-old went to see *Bohemian Rhapsody* recently and my wife wasn't sure about taking them. But it was such a wonderful movie and it led to a lot of discussion afterwards about things like HIV and AIDS and how Freddie died. We sat and talked about these things and it was a very healthy conversation. Freddie was an incredible guy and it felt right to explain those realities to my kids."

And finally Josh, what's your favourite tattoo?
"Well my back piece, 'The Suicide King of Hearts', was a huge undertaking. I really had to earn that one, because it was really, *really* painful!"

Interview by Xavier Russell. Photo: Getty Images/Bob Berg



Led Zeppelin shot in London, December 1968. Clockwise from top: John Paul Jones (bass and organ), Robert Plant (vocals and harmonica), Jimmy Page (guitar), John Bonham (drums)

THE FIRST 100 DAYS

To mark the 50th anniversary of **Led Zeppelin**'s debut album and first US tour, Zep experts *Dave Lewis* and *Mike Tremaglio* – authors of a new book, *Evenings With Led Zeppelin* – trace the astonishing events of the first 100 days of the greatest rock band ever…

IN THE SUMMER OF 1968, Jimmy Page found himself facing something of a dilemma. His group, The Yardbirds, was in the process of disintegrating, with long-time vocalist Keith Relf and stalwart drummer Jim McCarty exiting the band.

By that time The Yardbirds was already a well-respected act. Besides Page, two other esteemed guitarists – Eric Clapton and Jeff Beck – had already passed through its ranks. Clapton had exited the group in March of 1965, concerned about a veer away from the blues and a move toward a more commercial sound. Jimmy Page joined Beck in The Yardbirds in June 1966, but the collaboration didn't last long. According to Jim McCarty, Beck was fired in November 1966 because "he wasn't showing up for gigs," leaving Page to lead the group through a difficult period afterwards. The band's UK hits had long since dried up, but led by the shrewd management of Peter Grant, The Yardbirds had built up a notable following on the US circuit.

WHEN RELF and McCarty left, Page, bassist Chris Dreja and manager Peter Grant had the right to use the group name and there was a handful of dates in Scandinavia booked. "I knew Jimmy wanted to carry on," remembered Peter Grant years later. "He told me he wanted to produce the group himself, so we set about getting a new line-up and a deal." Jimmy initially approached much-vaunted singer Terry Reid to replace Relf. But Reid had just signed a solo deal and so recommended that Page check out Robert Plant as a possible option.

Midlands-based Plant had forged a strong reputation in a group known as The Band Of Joy. By July of 1968, though, he was fronting another act, Obs-Tweedle. Page, Dreja and Grant went to see him perform at the West Midlands College Of Higher Education in Walsall, just outside Birmingham. Page was suitably impressed and offered Plant the job.

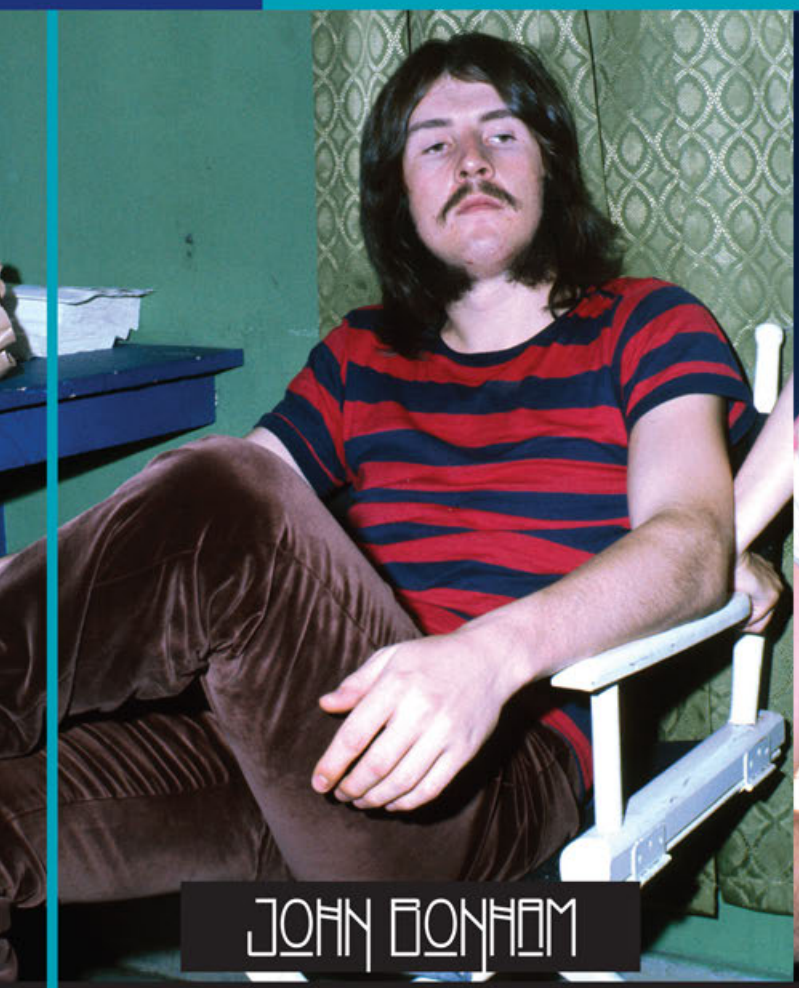
The group still didn't have a drummer, though, so Plant recommended his former Band Of Joy mate John Bonham, then on tour with Tim Rose. "I saw John Bonham playing with Tim Rose at a London club and I knew I didn't need to look any further," recalled Page.

By August of 1968 Chris Dreja had decided to opt out of the band to pursue a career in photography. Seasoned session musician and arranger John Paul Jones came in to play bass and keyboards. Jones remembers being wary of how the younger, more inexperienced Plant and Bonham might perceive him.

"They'd heard about this session man bassist, and I think they expected me to be smoking a pipe and wearing slippers. So we all got together in this room ►

Photo: Getty Images/Dick Barnatt/Redferns

LED ZEPPELIN



for a first rehearsal in London's Chinatown and someone said, 'What shall we play?' Jimmy suggested 'Train Kept A-Rollin'' and away we went. The whole room exploded and it was pretty obvious that this was going to work very well indeed."

ON 7 September 1968 the four man line-up that would soon become Led Zeppelin performed their first ever gig at the Teen Club in Gladsaxe, Denmark, a suburb of Copenhagen. They were billed as The Yardbirds.

Later that month and following the Scandinavian dates, Page booked the band into Olympic Studios in Barnes. They began recording their debut album on 25 September. "We'd begun developing the arrangements on the Scandinavian tour and I knew what sound I was looking for," remembers Page. "It came together very quickly. I had a lot of ideas left over from the old days of The Yardbirds. They allowed me to improvise a lot in live performances and I started building a textbook of ideas that I eventually used in Zeppelin.

"Ultimately, I wanted the group to be a marriage of blues, hard rock and acoustic music with heavy choruses, a combination that hadn't been explored before, lots of light and shade in the music. As for the sound, I'd learnt a lot during the session days about distance miking. I'd also developed techniques like the use of backwards echo and reverb."

Plant recalled being nervous at those first sessions: "I was a little bit intimidated by it all," he said. "Looking back, I could have sung a little less nervously. It was like, 'Do I really belong here?' But as a collection of tunes and a way to play and expand, it was great." The album was recorded in just nine days with a total use of 30 studio hours. The whole project cost a mere £1,782.

IN EARLY October of 1968 the band made a few UK appearances, still billed as The Yardbirds. However, Page felt they were working "under false pretences" and decided a name change was needed. After rejecting the likes of Mad Dogs and The Whoopee Cushion, Page recalled a phrase Keith Moon had used a couple of years earlier when there'd been a vague plan to form a new group out of the players at a Jeff Beck session in May 1966 for the track 'Beck's Bolero'. Moon had joked about the group going down like a lead balloon or even a lead zeppelin. Grant also remembered the phrase and, in the circumstances, the name seemed perfect: "I got rid of the 'a' [in 'lead'] – it just looked better," said Grant. "I also didn't want any confusion over the pronunciation in America."

On 19 October 1968, the band made their last appearance as The Yardbirds at Liverpool University. Once reborn as Led Zeppelin, the new band's formative time together would see them make a remarkable impact in the US, both with their incendiary live shows and their jaw-dropping debut album.

HERE'S HOW the crucial first 100 days of Led Zeppelin's existence set up the globe-straddling career that followed, and how that remarkably short time period made a major contribution to Zep changing the face of hard rock forever...

25 OCTOBER 1968 – GIG AT THE UNIVERSITY OF SURREY, BATTERSEA, LONDON

THE BAND'S VERY FIRST SHOW AS LED ZEPPELIN.

On 20 December 2003, Jimmy Page was at the University of Surrey in Guildford where a plaque was unveiled that stated: "This plaque is to commemorate the debut performance of Led Zeppelin, University Hall, 15 October 1968." There's plenty of evidence, however, to suggest that the plaque not only features the wrong date, but also the wrong location. An ad in the *Melody Maker* music paper dated 26 October 1968 stated that the first Zeppelin show would take place "tomorrow" at Surrey University. The paper would typically appear two days before the cover date, making the actual show date Friday 25 October. As for the concert location, a poster from Bonham's auction house emerged in 2003 advertising the venue as the Surrey University Great Hall on Battersea Park Road in London. Incidentally, the Great Hall just so happened to be located over the road from the imposing Battersea Power Station building, which would later gain iconic status amongst music fans after featuring on the cover of Pink Floyd's 1977 album 'Animals'. The poster also had the band billed as "New Yardbirds featuring Jimmy Page" rather than Led Zeppelin. If this poster is authentic, then it was probably printed just before the band made the decision to switch the name to Led Zeppelin and before the change had been announced in the music papers. Interestingly, the poster touted ticket prices at just seven shillings and sixpence, which would be about £5 in today's money. And the highly prominent mention of a licenced bar at the bottom of the design was clearly also a major attraction.

The University of Surrey's move from Battersea in London to the Guildford campus wasn't actually completed by the autumn of 1968. In fact, concerts – including shows by Traffic, Junior's Eyes and David Bowie – were still being held at the Great Hall on Battersea Park Road as late as 1969. It seems highly unlikely, therefore, that the *Melody Maker* would have failed to mention that this New Yardbirds/Led Zeppelin gig was being held at the Guildford campus, rather than in London itself. Bobby Tench, leader of support act The Gass, has since confirmed that the gig definitely took place in London, not Guildford, when he recalled, "They had a big sound system and played loud. It was clear that they would progress." A *Melody Maker* story at the time announced the show, while also explaining that band manager Peter Grant was lining up a six-week American tour "starting around 16 November." ►

Photos: Getty Images/Jeffrey Mayer/Wirelmage

LED ZEPPELIN

Jimmy Page: "Amazing guitarist" according to John Peel

2 NOVEMBER 1968 – THE UK PRESS STARTS TO TAKE NOTICE

RESPECTED UK DJ JOHN PEEL TIPS LED ZEP AS A BAND TO WATCH.

In his weekly *Underground* column for music paper *Disc And Music Echo*, John Peel rounded up an ABC guide to the underground scene. Under the letter L he commented, "Led Zeppelin. Remnant of Yardbirds. Jimmy Page amazing guitarist. Others in the group equally worthy. Could be very good indeed." Peel clearly had a good ear for what was hot in '68.

9 NOVEMBER 1968 – ROBERT PLANT GETS MARRIED

ZEPPELIN'S SINGER TIES THE KNOT WITH MAUREEN WILSON BEFORE MEETING UP WITH HIS FELLOW BAND MEMBERS FOR AN EVENING PERFORMANCE AT THE ROUNDHOUSE IN LONDON.

Maureen was born in Calcutta, India (now Kolkata) in 1948 and was still only 19 when she and Plant tied the knot. Robert reportedly almost missed the gig as his car broke down on the way to the venue.

9 NOVEMBER 1968 – GIG AT THE ROUNDHOUSE, CHALK FARM, LONDON

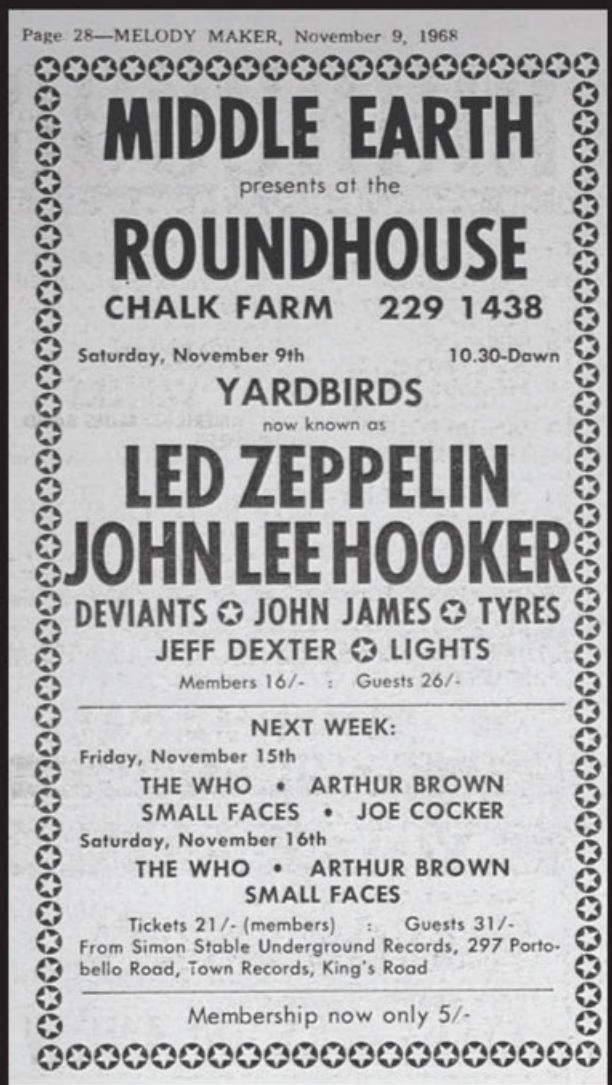
A LANDMARK DATE.

Not only did the band perform their first high-profile London gig at this former gin warehouse under their new name of Led Zeppelin (the actual billing was 'Yardbirds, now known as Led Zeppelin'), but blues legend John Lee Hooker also appeared on the bill, alongside The Deviants, John James, and Tyres. The Roundhouse had gained notoriety in 1968 after Granada TV had filmed a landmark show by The Doors there on 7 September.

29 OCTOBER 1968 – FIRST ALBUM PHOTO SHOOT

PAGE, PLANT, BONHAM AND JONES MEET AT FORMER YARDBIRDS MAN CHRIS DREJA'S PHOTOGRAPHIC STUDIO IN PUTNEY TO SHOOT THE BACK COVER SHOT FOR THE FORTHCOMING DEBUT ALBUM.

"It was done in one of my first studios in Putney," Chris recalls. "I was just starting out as a photographer, so it was nice to be approached to do the shots for the band's very first album. I remember they paid me 12 guineas to do it [pre-decimal currency amounting to approximately £12.60]. It was early days for me as a photographer, but it was easy and they didn't make a fuss about it. I didn't take many shots as I couldn't afford much film. I was fresh out of The Yardbirds and was, of course, very friendly with Jimmy. I didn't really know the others. I'd seen John Paul Jones in various studios as a session man and I'd recently met Robert Plant at the gig in Birmingham when we went up to audition him – or at least to see what he was like."



Page 28—MELODY MAKER, November 9, 1968

MIDDLE EARTH

presents at the

ROUNDHOUSE

CHALK FARM 229 1438

Saturday, November 9th 10.30-Dawn

YARDBIRDS

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JEFF DEXTER ✪ LIGHTS

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11 NOVEMBER 1968 – THE BAND SIGNS TO ATLANTIC RECORDS IN NEW YORK

WITH THE ALBUM IN THE CAN, GRANT OPTS FOR A DEAL WITH THE U.S. ATLANTIC RECORDS CORPORATION.

Zeppelin's manager made initial enquiries to Pye and EMI in London, but didn't secure a contract. Atlantic had built its reputation as the leading label for black music and R&B, but had just begun to dabble in the white rock market, enjoying some success with Vanilla Fudge, Iron Butterfly, and Cream. Atlantic chief executive Jerry Wexler, and owners Ahmet and Nesuhi Ertegun, could immediately see the potential in this new English group, and the label's decision to sign Led Zeppelin was further influenced by an endorsement from the somewhat unlikely source of English pop singer Dusty Springfield, who knew both Jones and Page from their work as studio session players.

Grant negotiated a massive, five-year, $200,000 contract with Atlantic, despite the late intervention of Clive Davis at Epic, who thought they still retained the contractual rights to Page under a leaving members clause from his time in The Yardbirds. Grant also wrote some unprecedented clauses into the Zeppelin contract, giving the band far greater artistic control than any other Atlantic act before them. Interestingly, however, it was Grant alone who would have the final say on any single releases.

> "BEFORE THE ALBUM CAME OUT, IT WAS A JOKE IN ENGLAND. THEY JUST DIDN'T WANT TO KNOW. I'D ALREADY SET MY SIGHTS ON GETTING THE BAND OVER TO AMERICA, BECAUSE I FIGURED WE'D BE GIVEN A FAIR CHANCE THERE."
> **ZEPPELIN MANAGER PETER GRANT**

Despite the excellent deal the group had signed and high hopes for the band, Grant was disappointed by the muted response to Led Zeppelin in the UK. Early performances in England brought the group as little as £150 in performance fees. He recalled: "Before the album came out, it was a joke in England. They just didn't want to know. I'd already set my sights on getting the band over to America, because I figured we'd be given a fair chance there."

Robert Plant and Jimmy Page onstage at their first ever gig together on 7 September 1968, Gladsaxe, Denmark

30 NOVEMBER 1968 – ZEPPELIN'S DEAL WITH ATLANTIC IS ANNOUNCED

THE INFLUENTIAL U.S. MUSIC BUSINESS MAGAZINE CASHBOX *RUNS THE HEADLINE "LED ZEPPELIN DEAL TERMED 'ONE OF ATLANTIC'S BIGGEST'."*

The article was designed to introduce Zep as a new act worthy of major investment when it said, "New York: The Led Zeppelin, a new English quartet organized by former Yardbird Jimmy Paige [sic], has been signed to Atlantic Records in one of the largest deals the label has ever made. Negotiations were handled by Jerry Wexler, Executive Vice President of Atlantic, and Peter Grant, manager of the group. In addition to lead guitarist Paige [sic], Led Zeppelin consists of John Paul Jones (who arranged several Donovan hits and the Rolling Stones' 'She's A Rainbow') on bass; John Bonham on drums, and Robert Plant handling lead vocal and harmonica." ►

Photos: Getty Images/Dick Barnatt/Redferns; Getty Images/Jorgen Angel/Redferns

LED ZEPPELIN

EARLY DECEMBER 1968 – THE BAND TAKE PART IN WHAT BECOMES AN ICONIC PHOTO SESSION AT WINDMILL STREET, LONDON

PHOTOGRAPHER DICK BARNATT REMEMBERS PHOTOGRAPHING ZEPPELIN.

"I'd been at Sutton Art College and had an interest in photography," recalls Barnatt. "This led to me getting a job with the Impact Agency in Windmill Street. We did all sorts of commissions, including some music work. This normally involved shooting portrait shots of artists for publicity use or for inclusion in [music papers like] the *NME* or *Melody Maker*.

"One of our clients was Warners/Atlantic and they gave us a commission to shoot this new group one afternoon in early December of 1968. To be honest I didn't know too much about Led Zeppelin. I was aware of Jimmy Page from his work on the session scene and in The Yardbirds. I didn't know any of the others.

"I was just 17 at the time when I did the session, but it was an easy shoot. We did the standard group shots followed by a few individuals. I remember that Robert smoked a lot and held a cigarette in his hand as I took his portrait shot. That wasn't unusual back then. There was a little courtyard out the back of the Impact offices and I did shoot a couple of group shots there. I remember Jimmy picked up a broom and they were larking around. Unfortunately the shots came out underexposed. As the band walked out of the office into the street there was a Jaguar car parked right outside. In those days there were few parking restrictions in side roads in central London. I think the car belonged to John Bonham, but I'm not sure. I said, 'How about a group shot against the car?' and they agreed. I shot three photos in quick succession. One had a Royal Mail van going by, the other a Mini and the final one was clear of traffic. And that was it. The boys left. I took the film into the lab downstairs and the prints and contacts went back off to Atlantic Records. It was just another job done, really."

MELODY MAKER, December 7, 1968—Page 29

marquee

90 Wardour Street London W.1

Thursday, December 5th (7.30-11.00)
★ JOE COCKER
★ From SWEDEN SLAM CREEPERS
Friday, December 6th (7.30-11.00)
★ LOVE SCULPTURE
★ FOOD
Saturday, December 7th (8.00-11.30)
★ DREAM POLICE
★ SLEEPY
Sunday, December 8th (7.30-10.30)
★ BLUE RIVERS & HIS MAROONS
★ TV PERSONALITY STUART HENRY

Monday, December 9th (7.30-11.00)
★ THE FREE
★ STEVE MILLER'S DELIVERY
Tuesday, December 10th (7.30-11.00)
★ LED ZEPPELIN (Nee THE YARDBIRDS)
★ BAKERLOO BLUES LINE
Wednesday, December 10th: CLOSED
Tuesday, December 17th
★ THE WHO

marquee studios • 4 Track • Stereo • Mono • Recordings 10 Richmond Mews, W.1. 01-437 6731

10 DECEMBER 1968 – GIG AT THE MARQUEE CLUB, LONDON

BILLED AS 'LED ZEPPELIN NEE THE YARDBIRDS', THE BAND PERFORMS ONE 50-MINUTE SET. SUPPORT COMES FROM BAKERLOO BLUES LINE.

A review by Tony Wilson appeared in UK music paper *Melody Maker* dated 21 December 1968. "They are now very much a heavy music group," said Wilson. "With singer Robert Plant leading and ably holding his own against a powerful backing trio... Amp troubles didn't help them on this particular occasion, but there seemed to be a tendency for too much volume, which inevitably defeats musical definition. One of the best numbers of the set was 'Days Of Confusion' [sic] featuring interesting interplay of Plant's voice and Page's guitar on which he used a violin bow, creating an unusual effect. Drummer Bonham is forceful, perhaps too much so, and generally there appears to be a need for Led Zepplin [sic] to cut down on volume a bit." The Marquee Club manager John C. Gee wasn't particularly enamoured of the new group. "Peter Grant asked me what I thought. I told him I wasn't very impressed."

The band pose for an early photo session

19 DECEMBER, 1968 – GIG AT THE CIVIC HALL, EXETER, ENGLAND

ZEPPELIN ARE PAID £125 FOR PLAYING A CHRISTMAS BALL AT EXETER ART COLLEGE. THE DEVIANTS AND EMPTY VESSELS (WHO WOULD LATER BECOME WISHBONE ASH) COMPLETE THE BILL.

The late Mick Farren of The Deviants recalled this particular gig: "This was before the first album came out. We knew Planty from doing a bunch of shows with him and his band around Birmingham and the Midlands. We didn't really know Jimmy Page that much, because he hadn't really done the underground club thing. The audience had thrown glasses at us and when we went back to the dressing room Planty and Page were having a real good laugh at us. They said, 'You must have been awful.' We just replied, 'Yeah, you wait.' Anyway, they went out there and didn't get through one number before the barrage came."

Photos: Getty Images/Michael Ochs Archives; Getty Images/Chris Walter/WireImage

LED MONTH IN U.S.

Led Zeppelin, the new group which has emerged out of the now-disbanded Yardbirds, begins a month-long U.S. tour on Boxing Day. The schedule comprises one week of concerts with Vanilla Fudge, followed by a three-week itinerary of clubs and colleges. The group's debut LP has just been completed — it is set for U.S. release next month by Atlantic, and will be issued in Britain in February to coincide with a 16-day package tour in which Zeppelin will be one of the attractions.

Concerts West Presents

TONIGHT 8 P.M.

VANILLA FUDGE

WITH

LED ZEPPLIN

FEATURING JIMMY PAGE

GOOD SEATS AVAILABLE

SEATTLE CENTER ARENA

BOX OFFICE OPEN 7 P.M.

The band show off their gold discs for the 'Led Zeppelin' and 'Led Zeppelin II' albums

26 DECEMBER 1968 – GIG AT THE AUDITORIUM ARENA, DENVER, COLORADO, UNITED STATES

ZEPPELIN HEAD TO THE STATES TO TOUR, BUT THEIR FIRST U.S. CONCERT IS ABOUT AS LOW PROFILE AS YOU CAN GET.

The band weren't even listed in ads for the show. A *Denver Post* ad featured Spirit as the headline act, while the *Mountain Press* underground newspaper ad featured a co-billing of Vanilla Fudge and Spirit. The concert was performed 'in the round' on a revolving stage. Jimmy Page generally used his 'psychedelic' Fender Telecaster guitar from Yardbirds days on this tour. He opted for a Danelectro for the solo in 'White Summer'.

Fifteen months later, on 25 March 1970, Robert Plant made reference to this first gig when the band returned to Denver to play the Coliseum: "About 18 months ago we played our very first gig in the United States in this Coliseum," he said. "We'd like to say that we really are pleased to be back." Robert was right about the city, but he was mistaken about the venue. Zeppelin performed at the Auditorium Arena the first time round and Denver Coliseum second time around. *Rocky Mountain News* reviewed that first show in their edition dated 27 December 1968. Thomas MacCluskey wrote: "The concert was cranked off by another heavy, the Led Zeppelin, a British group making its first US tour. Blues oriented (although not a blues band), hyped electric, the full routine in mainstream rock – done powerfully, gutsily, unifiedly, inventively and swingingly (by the end of their set). Singer Robert Plant – a cut above average in style, but no special appeal in sound. Guitarist Jimmy Page, of Yardbirds fame – exceptionally fine. Bassist John Paul Jones – solid, involved, contributing. John Bonham – a very effective group drummer, but uninventive, unsubtle and unclimactic in an uneventful solo." ►

LED ZEPPELIN

27 DECEMBER 1968 – GIG AT THE SEATTLE CENTER ARENA, SEATTLE, WASHINGTON, UNITED STATES

ZEPPELIN SUPPORT VANILLA FUDGE, TOGETHER WITH A SEATTLE-BASED BLUES ROCK BAND CALLED FLOATING BRIDGE.

While most of the concert ads from this time still omitted Led Zeppelin, at least one including the band name did appear in underground newspaper *Helix*, dated 26 December 1968.

June Harris of the *New Musical Express* reported on the tour in an article titled 'Zeppelin Beats Blizzard' in issue dated 11 January 1969. "Jimmy Paige's [sic] Led Zeppelin opened their first US tour immediately after Christmas, playing some dates with the Vanilla Fudge," she wrote. "In Seattle, great big blizzards hit the city the same day they appeared there, bringing with them something like eight inches of snow. But still, the reports are that the attendance was a good one." According to *Seattle Times* music critic Patrick Macdonald, who reminisced about this gig in 2008, "The audience almost completely ignored them. The houselights weren't even turned down during the set. People talked over the music."

28 DECEMBER 1968 – GIG AT THE PACIFIC COLISEUM, VANCOUVER, BRITISH COLUMBIA, CANADA

LED ZEPPELIN PERFORM THEIR FIRST GIG IN CANADA AT THE PACIFIC COLISEUM IN VANCOUVER, AGAIN SUPPORTING VANILLA FUDGE. THE TRIALS OF JAYSON HOOVER ALSO SUPPORT.

The Canadian city would become a regular stop on Zeppelin's North American tours, and the band would play there a total of eight times. The attendance for this first Vancouver appearance was a paltry 3,708 in the 17,000 capacity Pacific Coliseum.

The concert was reviewed by Jim Allan of *The Colombian* newspaper, in issue dated 28 December 1968. But he wasn't very impressed by Zeppelin. "Granted, Jimmy Page, ex-guitarist for The Yardbirds, had his flashes of greatness," wrote Allan. "But they were too few and too far between. He did some nice stuff, however, with a violin bow on his guitar and some of his solos were charged with feeling. But he failed to be consistently good throughout the show. Likewise the drummer. His long solo was extremely good in spots, but he wasn't consistent in his efforts. The singer was a farce. His Mick Jagger singing style, tossing his head from side to side and strutting about the stage, left me quite cold. In short, Led Zeppelin went over like a lead balloon."

Jim Allan somewhat sheepishly reassessed his original review of Led Zeppelin in 2012. "I remember being a Vanilla Fudge fan and liking them a lot," he said. "But Led Zeppelin weren't the ones filled with hot air, it was me."

30 DECEMBER 1968 – GIG AT GONZAGA UNIVERSITY, JOHN F. KENNEDY PAVILION, SPOKANE, WASHINGTON, UNITED STATES.

THE FIRST LED ZEPPELIN BOOTLEG IS RECORDED. AGAIN OPENING FOR VANILLA FUDGE, IT'S OBVIOUS THAT THE BAND STILL HAVE A LOT OF WORK TO DO TO ATTRACT MAJOR ATTENTION.

Photo: Getty Images/Michael Ochs Archives

Adverts for the Spokane show, both in *The Spokesman-Review* and *The Daily Chronicle,* comically listed the support act for Vanilla Fudge as 'Len Zefflin'. Despite the daft billing, though, one of the show's organisers had the foresight to record the band's set, and Led Zeppelin's very first bootlegged audience recording was born. The show was captured from the front row next to the mixing desk on a small Norelco cassette recorder with a built-in mic. Surprisingly, the band's setlist featured just three numbers from the debut Zeppelin album; 'I Can't Quit You Baby', 'Dazed And Confused' and 'How Many More Times'. Opener 'Train Kept A Rollin'', 'Dazed And Confused' and 'White Summer' were all songs The Yardbirds had played earlier that same year, although the words to 'Dazed And Confused' were very different in its earlier incarnation.

DECEMBER 26 THRU 30
LEE MICHEALS AND CHICAGO TRANSIT AUTHORITY
NEW YEARS SPECIAL
JOHNNY RIVERS
Plus CHICAGO TRANSIT AUTHORITY
JANUARY 2 THRU 5
LED ZEPPELIN AND ALICE COOPER
FEATURING: JIMMY PAGE formly of THE yard birds
JAN. 9 THRU 19
TIM HARDIN and music from "LIL BROWN"
WHISKY a GO GO
sunset strip
652—4202
NO AGE LIMIT.

2, 3, 4, 5 JANUARY 1969 – GIGS AT THE WHISKY A GO GO, LOS ANGELES, CALIFORNIA, UNITED STATES

ZEPPELIN CO-HEADLINE L.A. SHOWS WITH ALICE COOPER.

After a week of touring with Vanilla Fudge the bands went their separate ways and Zeppelin headed for Los Angeles for either three or four performances. The show on 3 January remains unconfirmed all these years later. Speaking in 2011, Alice Cooper reflected on these Whisky gigs: "We didn't even know Led Zeppelin. It was just another band. We figured they were from the Valley or something until we got there and, of course, we saw Jimmy Page. Us being Yardbirds fans, we realised that he was in The Yardbirds and that was a big deal... We just said, 'Well, who goes on first? It doesn't matter to us.' We really got along, they were a great band."

Speaking to Ritchie Yorke of *Toronto's Globe And Mail* in the edition dated 11 January 1969, Jimmy Page said, "Since I split from the Yardies I've been searching around for some guys for a new group, the right group. The reaction has been unbelievable so far. It's even better than what we got with The Yardbirds."

9, 10, 11, 12 JANUARY 1969 – GIGS AT THE FILLMORE WEST, SAN FRANCISCO, CALIFORNIA, UNITED STATES

ZEPPELIN PERFORM FOUR CONSECUTIVE NIGHTS AT PROMOTER BILL GRAHAM'S LEGENDARY FILLMORE WEST VENUE. COUNTRY JOE AND THE FISH HEADLINE AND BLUES ARTIST TAJ MAHAL ALSO SUPPORTS.

These gigs were very high profile and extremely important to the band. The Yardbirds had a strong following in San Francisco and Jimmy had last played there on 23, 24 and 25 May 1968 at the Fillmore Auditorium, another Bill Graham venue. Jimmy had performed at the 2800 capacity Fillmore West once before, with The Yardbirds on 25 August 1966. But at that time it was known as The Carousel Ballroom.

Manager Peter Grant had flown over from London to catch up with the band in San Francisco. "The important thing was that Peter told us if we didn't crack San Francisco, we'd have to go home," said Robert Plant. "That was the place that was considered to be essential, the hotbed for the whole movement. If we weren't convincing, they would have known right away. I said, 'I've been singing for years. I'd be happy to sing anywhere.' But Peter had his eyes set on something I couldn't even imagine."

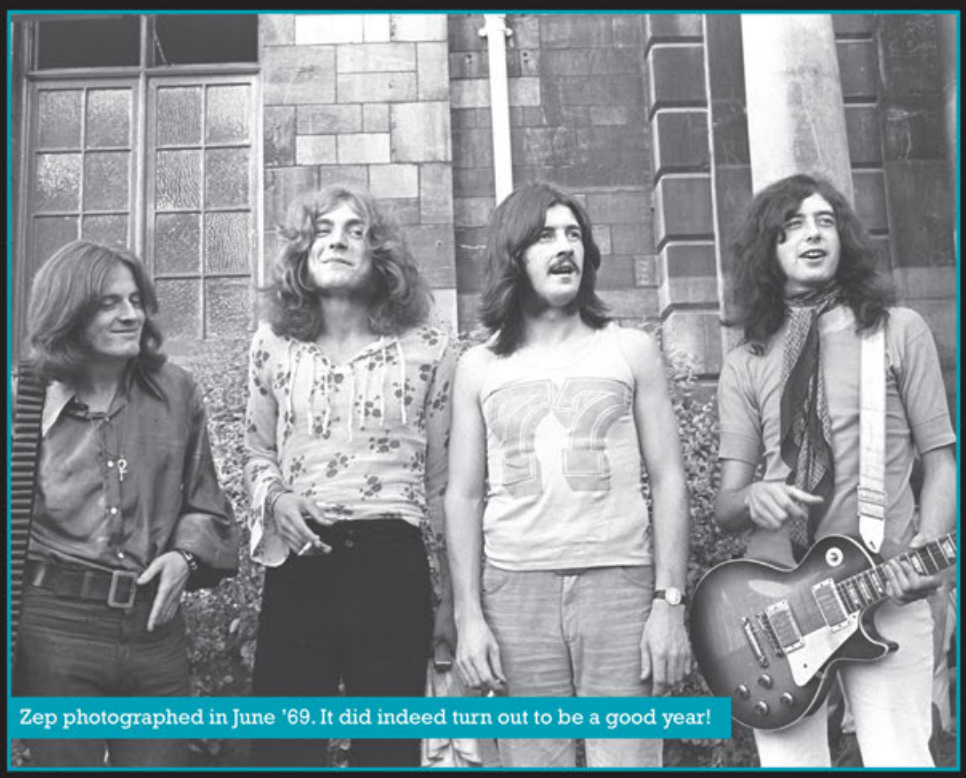
Writing in *The San Francisco Examiner* dated 11 January 1969, Philip Elwood was enthusiastic. Under a heading titled 'The Led Zeppelin – Impressive New Rock Group', Elwood wrote "Greetings to Led Zeppelin, as impressive a new British rock group as we've ever heard... They already sound like a veteran group and soon ought to be ranked in the company of The Who, the Rolling Stones and the late Cream. Basic musical considerations account for my enthusiasm. Led Zeppelin plays in tune, on pitch and with a primarily ensemble approach. They're musicians, not electronic tinkerers. Their rhythm is steady but imaginative, moving easily through various tempos. Led Zeppelin is awfully loud, but not distorted. Lead singer Robert Plant doesn't affect any southern or Negro inflections, but still wails and moans the old blues lines like a Mississippi Delta veteran."

Speaking in *Go* magazine dated 21 February 1969, Jimmy Page showed that he had already understood the importance of the Fillmore West dates, even at this early stage in Zeppelin's career. "It broke when we did San Francisco," he said. "People were giving us standing ovations and they knew what we were about. We started getting publicity, they would raise the size of the lettering on the advertisements, and we kind of thought that we were on our way."

LED ZEPPELIN

11 JANUARY 1969 – THE PRESS GETS BEHIND THE BAND

THE MELODY MAKER PREDICTS THAT "1969 SHOULD BE A GOOD YEAR FOR LED ZEPPELIN."



Zep photographed in June '69. It did indeed turn out to be a good year!

As Zep got big their relationship with the UK press became more antagonistic. The band felt journalists in their home country hadn't been supportive enough. But as Tony Wilson's comments in the *Melody Maker* proved, there was appreciation for the band's efforts in early 1969. "With the swing toward heavy music in recent months," wrote Wilson, "Led Zeppelin, formerly The Yardbirds, have the potential to become very important in this field. Guitarist Jimmy Page, John Paul Jones bass and John Bonham drums provide a powerful and often imaginative backing for Robert Plant's vocals. Plant and Page particularly appear to have a good rapport going, and this could emerge as a prominent feature of Led Zeppelin. They may well be successful in the US."

20 JANUARY 1969 – THE DEBUT 'LED ZEPPELIN' ALBUM IS RELEASED IN NORTH AMERICA

DESPITE OFTEN BEING MISATTRIBUTED TO EITHER SUNDAY 12 JANUARY OR FRIDAY 17 JANUARY, THE CORRECT 'OFFICIAL' RELEASE DATE OF THE DEBUT ALBUM IS MONDAY 20 JANUARY 1969.

This release date was referenced in an Atlantic Records memo accompanying white label advance LPs issued to radio stations on 30 December 1968. The album debuted on the *Billboard* charts at number 99 on 15 February 1969 and peaked at number 10 on 17 May 1969. It managed to stay in the Top 20 for 30 consecutive weeks from 8 March 1969 right through to 27 September 1969.

23, 24, 25, 26 JANUARY 1969 – GIGS AT THE BOSTON TEA PARTY, BOSTON, MASSACHUSETTS, UNITED STATES

THE BAND PERFORMS FOUR NIGHTS AT THE BOSTON TEA PARTY WITH THE RAVEN SUPPORTING. A WILDLY ENTHUSIASTIC AUDIENCE RECEPTION MEANS THE BAND ADD A FOURTH SHOW.

Jimmy had previously played the Boston Tea Party with The Yardbirds on 11 April 1968 where they performed two shows in one day. Boston was a Yardbirds stronghold and during the first night's performance Robert mentioned that Jimmy told him, "It's one of the best places he's ever played."

A 20-year-old Steven Tallarico, later to be known as Steven Tyler of Aerosmith, was at the Tea Party gig. During a speech he gave when Zeppelin were inducted into the Rock & Roll Hall Of Fame back in 1995 Tyler said, "They ran out of songs after they played their whole first album, so they had to play a bunch of Elvis tunes, because we wouldn't let them get offstage."

The four-night stand in Boston was a major triumph for the band and they've pointed to these shows as pivotal moments on their first US tour. Speaking to *Top Pops*, dated 1 March 1969, Peter Grant said, "The receptions they've been receiving are tremendous. They played for two hours at the Boston Tea Party where the audiences were literally going berserk."

"As far as I'm concerned, the key Led Zeppelin gig – the one that put everything into focus – was one that we played on our first American tour at the Boston Tea

LED
ZEPPELIN
THE RAVEN
JANUARY 23, 24, 25
THE BOSTON TEA PARTY
53 BERKELEY ST. 338-7026 LIGHTS BY THE ROAD
Tickets: Knackerjacks, Headquarters East, Bottega 2 George's Folly

Photo: Getty Images/Chris Walter/Wirelmage

Party," said John Paul Jones in *New Musical Express*, dated 24 February 1973. "We'd played our usual one hour set, using all the material from the first album and Page's 'White Summer' guitar piece, and by the end the audience wouldn't let us off the stage. We had to start throwing ideas around – just thinking of songs that we might all know or that some of us knew a part of, and work it from there. So we'd go back on and play things like 'I Saw Her Standing There' and 'Please Please Me' – old Beatles favourites, just anything that would come into our head, and the response was quite amazing. There were kids actually bashing their heads against the stage. I've never seen that at a gig before or since, and when we finally left the stage we'd played for four plus hours. Peter [Grant] was absolutely ecstatic. He was crying and hugging us all. I suppose it was then that we realised just what Led Zeppelin was going to become."

25 JANUARY 1969 – THE FIRST PRESS REACTIONS TO 'LED ZEPPELIN' APPEAR

GO MAGAZINE PRINTS AN EARLY REVIEW OF ZEP'S DEBUT LONG PLAYER, WHILE JUNE HARRIS REPORTS FROM NEW YORK FOR THE UK'S NEW MUSICAL EXPRESS.

"This is the new group that Jimmy Page has formed after the demise of The Yardbirds. Their first album is a blockbuster," raved *Go*. "The sound centers around hard, tough blues. You can't help getting caught up in its excitement and drive. The one track on the album which really spotlights the group and what it's going to do is 'Babe I'm Gonna Leave You'. It's a beautiful hard blues piece, which has a mesmerizing quality. Led Zeppelin is something you shouldn't miss."

"The biggest happening of the 1969 heavy rock scene is Jimmy Page's Led Zeppelin," claimed June Harris in the *New Musical Express*. "The reaction to the group's first tour here, currently in progress, has not only been incredible, it's been nothing short of sensational. Yes, they are the new Cream, even though their first album, released this week, hasn't had time to make the charts yet. I remember raving about the LP way back when I first heard it in October; now I'll stick my neck out even further and say it's a definite Top 5 smash.

"With advance copies out to FM [underground rock] stations all over the country, DJs are reporting that their lines have been swamped with listener calls.

"I called Jimmy out in Iowa this week, prior to their first university date in that state. The group have been completely hemmed in by snow and ice, making the 100-mile drive from the closest airport a dangerous trek across treacherous roads. He was catching a quick kip, but he was quite happy to bear out everything I'd heard. 'Yeah, really, it's been incredible,' he said. 'We're all so knocked out. All the kids kept telling us they'd heard the album and wanted to know when they can get it – and we haven't done half the tour yet!'"

31 JANUARY AND 1 FEBRUARY 1969 – GIGS AT FILLMORE EAST, NEW YORK CITY, NEW YORK, UNITED STATES

AFTER MORE THAN A MONTH TOURING THE U.S., ZEPPELIN FINALLY MAKE IT TO NEW YORK CITY TO PLAY TWO NIGHTS AT BILL GRAHAM'S FILLMORE EAST SUPPORTING IRON BUTTERFLY. THERE ARE TWO PERFORMANCES EACH DAY, AT 8PM AND 11.30PM. PORTER'S POPULAR PREACHERS ALSO APPEAR ON THE BILL.

This was the first time Jimmy had played this venue since 3 November 1967 when he was a member of The Yardbirds. At that time the place was still known as The Village Theatre and The Yardbirds co-headlined a two-performance bill with Vanilla Fudge. Unlike the Fillmore West, which was a ballroom, the Fillmore East was a 2,654 capacity seated auditorium.

"That show at the Fillmore East [on 31 January] changed my life," said Kiss guitarist Ace Frehley. "I was 16 when I saw them... Between Jimmy Page and Robert Plant, they destroyed. They took over the Fillmore East to the point where, after they went off and the headliner Iron Butterfly was coming on, half the people walked out and didn't come back. I still think about that first time I saw Led Zeppelin at the Fillmore from time to time. God, I wish somebody had a video camera back then; it was incredible."

The press were equally enthusiastic. As Denise Kelly of *World Countdown* said in their issue dated February 1969: "Led Zeppelin is by far one of the best groups in the scene today. In the short time they've been together, they have had phenomenal success in both personal appearances and record sales in the US. Within a few weeks, their LP is in the Top 20 on the national charts and is still climbing rapidly. Their first concert at the Fillmore East in NY several weeks ago brought the roof down. It was definitely one of the most exciting shows I've ever seen... This is a group that has to be seen!"

LED ZEPPELIN

LED ZEPPELIN'S RISE FROM being a band with no name to taking the immense US market by storm with a Top 20 debut album – and all within the space of 100 days – was nothing short of remarkable. Buoyed by their initial success – and despite a negative review in the influential *Rolling Stone* magazine that claimed Led Zeppelin said "little that its twin, The Jeff Beck Group, didn't say as well or better three months ago" – the band moved on from their Fillmore East shows to play dates in Toronto, Chicago and Miami, finishing their first US tour at the Civic Center in Baltimore on 16 February 1969.

DESPITE SUCH out-of-the-box US success, the UK proved to be something of a different matter. March and April of 1969 saw Zeppelin still playing low-key British dates at places including The Hornsey Wood Tavern in London, The Boat Club in Nottingham, and The Toby Jug in Tolworth. It seemed that the UK was slower off the mark in seeing the potential in Zep's power blues rock. The band did, however, record two separate BBC radio sessions for John Peel's *Top Gear* and Alexis Korner's *R&B Show*. These broadcasts were important milestones for the band in their home country and did much both to spread the word about Zeppelin and to enhance their reputation. On 13 March 1969 the band flew to Scandinavia for a series of dates that ended with the recording of an excellent 35-minute special for Danish TV, which was only broadcast for the first time in the UK some 21 years later.

FOLLOWING A belated UK release of their debut album in late March of 1969, Zeppelin began recording sessions for a second album that would be pieced together throughout the summer months at a variety of studio stop-offs as the relentless roadwork continued apace.

A second US tour, designed to capitalise on the Top 20 success of the debut album, crammed in 25 shows in just under six weeks. Such was the buzz from the band's debut US tour, Zeppelin were now back there sharing top billing with established acts such as Julie Driscoll, Delaney & Bonnie, and Three Dog Night. Demand for tickets to see the band in action was so high that a planned four-date residency at the Fillmore West in San Francisco was moved to the larger Winterland Ballroom for two nights.

THE WORD about Zeppelin was spreading rapidly in the States and eventually it started to filter back to England. By June of 1969 the band was able to play a proper UK tour for the first time. During the same month three additional BBC sessions were recorded, including a live pilot show at the BBC's Playhouse. Big performances also took place at the Royal Albert Hall and the Bath Festival, before Zeppelin headed back to their primary market of America.

'Led Zeppelin II' was released in October of 1969 and immediately received both commercial and critical acclaim, before the band opened 1970 with a riotous night at the Royal Albert Hall that was thankfully captured on film. A quick return to the Bath Festival – this time as headliners – confirmed Zeppelin's new-found status as the biggest band around. And once Zeppelin had been taken to rock fans' hearts worldwide, there they remained for the rest of the band's stellar career.

For the next decade Led Zeppelin would reign supreme, before disbanding in the wake of John Bonham's untimely death on 25 September 1980. It was just 12 years to the day since the group had first entered Olympic Studios to record their debut LP.

Zep's first 100 days set the stage for a remarkable 50-year legacy that shows no sign of slowing down. With every year that goes by the legend of Zep becomes more important. As former tour manager Richard Cole comments in the Foreword to the *Evenings With Led Zeppelin* book, "They still seem bigger than anyone else."

Photo: Getty Images/GAB Archive/Redferns

THE FIRST 100 DAYS – THE DATES

Here are all of the shows Zep played during this hugely fertile first period of activity

FILLMORE EAST
SECOND AVENUE AT SIXTH STREET / 777-5260
BILL GRAHAM PRESENTS IN NEW YORK
TONIGHT AND TOMORROW NIGHT
IRON BUTTERFLY
LED ZEPPELIN
PORTER'S POPULAR PREACHERS
FRIDAY & SATURDAY, FEB. 7 & 8
CANNED HEAT / THE PENTANGLE / RHINOCEROS
AND AT EVERY SHOW JOSHUA LIGHT SHOW
2 SHOWS NIGHTLY—8 & 11:30. RESERVED SEATS: $3-4-5. BOX OFFICE OPEN MON.—SAT: NOON TO 9 P.M.

1 – 25 October 1968
University Of Surrey, Great Hall, Battersea, London, England
2 – 26 October 1968
Ewell Technical College, Surrey, England
3 – 9 November 1968
The Roundhouse, Chalk Farm, London, England
4 – 23 November 1968
University of Sheffield Students' Union, Lower Refectory, Sheffield, England
5 – 29 November 1968
Crawdaddy Club, Richmond Athletic Ground, Richmond, England
6 – 10 December 1968
Marquee Club, London, England
7 – 13 December 1968
Bridge Place Country Club, Canterbury, England
8 – 16 December 1968
Bath Pavilion, Bath, England
9 – 19 December 1968
Civic Hall, Exeter, England
10 – 20 December 1968
Fishmongers Arms Hall, Wood Green, London, England
11 – 26 December 1968
Auditorium Arena, Denver, Colorado, USA
12 – 27 December 1968
Seattle Center Arena, Seattle, Washington, USA
13 – 28 December 1968
Pacific Coliseum, Vancouver, British Columbia, Canada
14 – 29 December 1968
Civic Auditorium, Portland, Oregon, US
15 – 30 December 1968
Gonzaga University, John F. Kennedy Pavilion, Spokane, Washington, USA
16 – 2 January 1969
Whisky A Go Go, Los Angeles, California, USA
17 – 3 January 1969 (unconfirmed show)
Whisky A Go Go, Los Angeles, California, USA
18 – 4 January 1969
Whisky A Go Go, Los Angeles, California, USA
19 – 5 January 1969
Whisky A Go Go, Los Angeles, California, USA
20 – 9 January 1969
Fillmore West, San Francisco, California, USA
21 – 10 January 1969
Fillmore West, San Francisco, California, USA
22 – 11 January 1969
Fillmore West, San Francisco, California, USA
23 – 12 January 1969
Fillmore West, San Francisco, California, USA
24 – 15 January 1969
University Of Iowa, Memorial Union, Main Lounge, Iowa City, Iowa, USA
25 – 17 January 1969
Grande Ballroom, Detroit, Michigan, USA
26 – 18 January 1969
Grande Ballroom, Detroit, Michigan, USA
27 – 19 January 1969
Grande Ballroom, Detroit, Michigan, USA
28 – 20 January 1969 (unconfirmed show)
Wheaton Youth Center, Wheaton, Maryland, USA
29 – 23 January 1969
Boston Tea Party, Boston, Massachusetts, USA
30 – 24 January 1969
Boston Tea Party, Boston, Massachusetts, USA
31 – 25 January 1969
Boston Tea Party, Boston, Massachusetts, USA
32 – 26 January 1969
Boston Tea Party, Boston, Massachusetts, USA
33 – 31 January 1969 (first show)
Fillmore East, New York City, New York, USA
34 – 31 January 1969 (second show)
Fillmore East, New York City, New York, USA
35 – 1 February 1969 (first show)
Fillmore East, New York City, New York, USA
36 – 1 February 1969 (second show)
Fillmore East, New York City, New York, USA

"IT WAS A MASSIVE PROJECT"

Our feature writers **Dave Lewis** and **Mike Tremaglio** explain how they researched all of the 516 Led Zeppelin concerts in their new book ***Evenings With Led Zeppelin – The Complete Concert Chronicle***

Dave Lewis with Plant and Jones at Heathrow airport, 17 May 1977

WHAT WAS THE ORIGINAL CONCEPT FOR THIS MIGHTY ZEPPELIN UNDERTAKING?

DAVE LEWIS: "I really wanted to funnel Mike's intensive Led Zeppelin concert history research in some way. We'd been collaborating for many years and I was really impressed by his level of detail and archive research. Mike's tour logs had been featured in my Led Zep magazine *Tight But Loose*, but I wanted a more substantial platform for them."
MIKE TREMAGLIO: "There's been an explosion of material, particularly newspaper archives, that has provided a lot of new insight into the band's performances, so we made it our objective to unearth as much new information as we could."

HOW LONG DID THE JOB TAKE?

DL: "We had the initial idea back in 2010. Omnibus Press commissioned the book around 2013 and alongside our designer Mick Lowe we've been chipping away at it for the past five years."

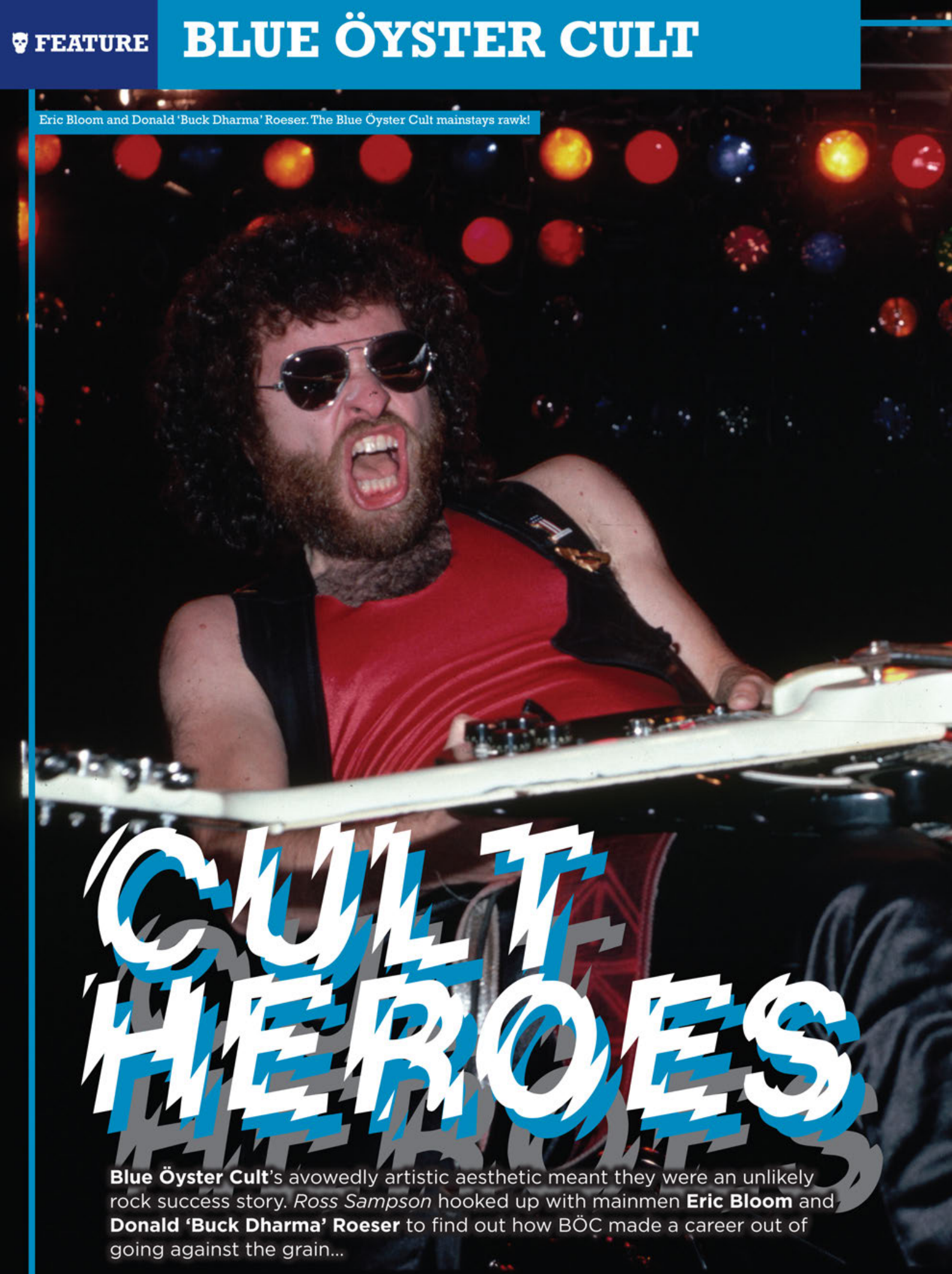
IS THIS WORK JUST FOR ZEP DIE-HARDS, OR HAS IT GOT A BROADER APPEAL?

DL: "I think it will appeal to hardcore fans, but it definitely has broader appeal. It covers a time when the touring scene was really evolving. Single-act stadium concerts were a rarity back then, but Zeppelin made a bold move when they started performing with no support act. We tried to capture the band's momentum through the words, but also via rare images, ticket stubs, posters and concert venue photos."

ARE YOU HAPPY WITH HOW THE BOOK TURNED OUT?

DL: "Definitely. I've been involved in writing numerous Led Zeppelin books, but I can honestly say this one has been by far the most challenging. It feels really fulfilling to have completed such a massive project."
MT: "There's lots of detail, yet it's easy to follow. And so far people really seem to like it."

Evenings With Led Zeppelin – The Complete Concert Chronicle *by Dave Lewis and Mike Tremaglio is out now via Omnibus Press.*



Eric Bloom and Donald 'Buck Dharma' Roeser. The Blue Öyster Cult mainstays rawk!

CULT HEROES

Blue Öyster Cult's avowedly artistic aesthetic meant they were an unlikely rock success story. *Ross Sampson* hooked up with mainmen **Eric Bloom** and **Donald 'Buck Dharma' Roeser** to find out how BÖC made a career out of going against the grain...

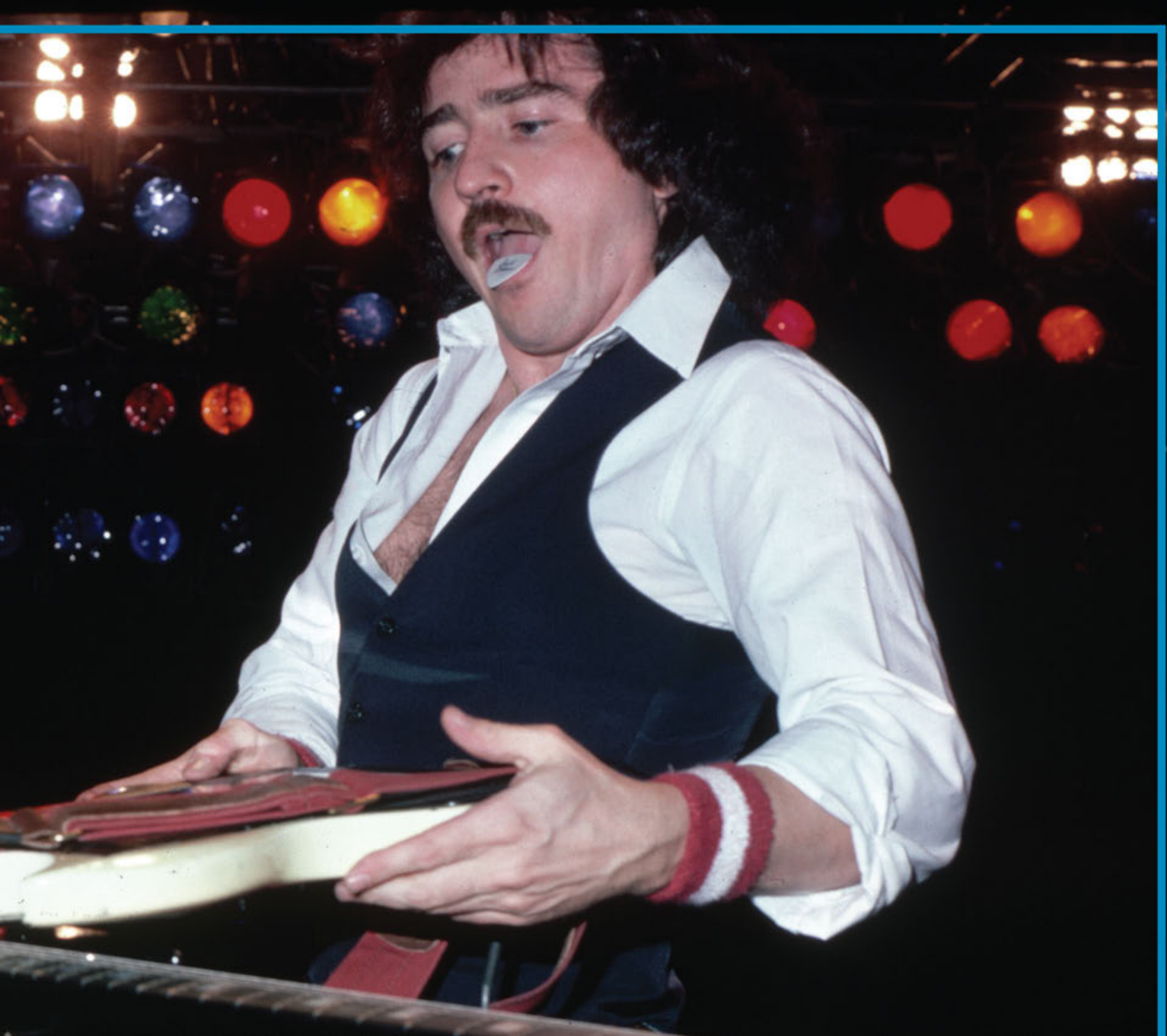


Photo: Getty Images/Lynn Goldsmith/Corbis/VCG

BORN FROM THE ASHES of Soft White Underbelly in 1971, Blue Öyster Cult has always been a rock band like no other. Their variety of musical styles, choice of lyrics, subject matter, album cover artwork and collaborators set them apart from the get-go. Just two years away from an impressive 50th anniversary for BÖC, founder members vocalist and guitarist Eric Bloom and lead guitarist and vocalist Donald 'Buck Dharma' Roeser are still keen to discuss what makes this cult so appealing.

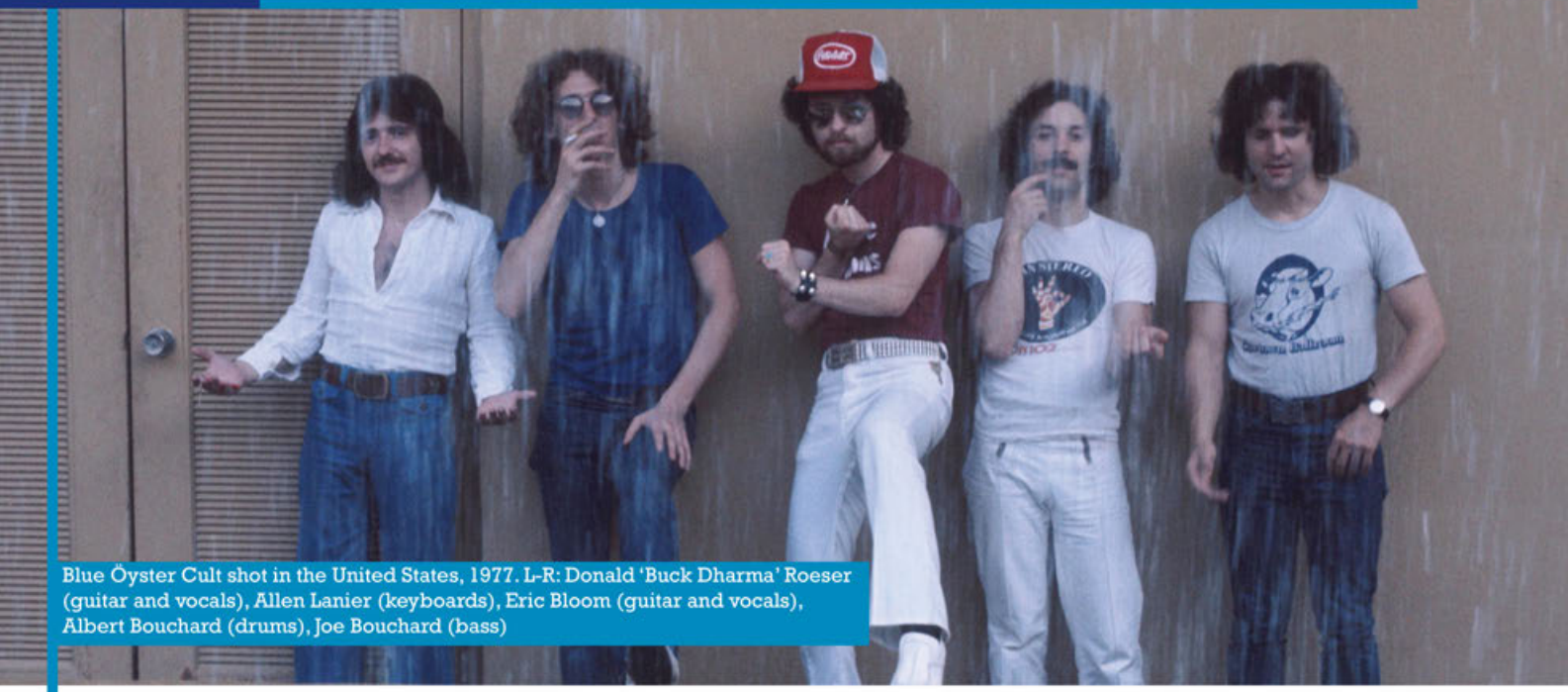
SOFT WHITE Underbelly got together on Long Island, New York in 1967, with an original line-up including future BÖC mainstays Roeser, drummer Albert Bouchard and keyboardist Allen Lanier. The group was completed by vocalist Les Braunstein and bassist Andy Winters, but by April of 1969, Braunstein had been replaced by Bloom. After flirtations with a variety of potential band names for the new line-up, including Stalk-Forrest Group, Oaxaca and The Santos Sisters, they finally settled on Blue Öyster Cult (complete with the first, and much copied, 'heavy metal umlaut'). The group's manager, mentor and lyricist, Sandy Pearlman, provided the name from a poem he'd written in the '60s, in which the Blue Öyster Cult was a group of aliens who'd assembled secretly to guide the fortunes of the earth. It suggested something intriguing, unusual, mysterious and artistic.

Right from the off, the quirkiness of BÖC's songs, the brilliance of their melodies, the intricacies of their lyrics, and Buck's superb guitar playing made them stand out from the crowd.

"Our interests both as listeners and creators were all over the place," explains Buck. "But we definitely did have an intriguing art aesthetic underpinning what we did. As a result we've never been known for one kind of music or one kind of groove. When we were making an album running to 18 or 20 minutes a side, we were always trying to make a cohesive piece of art, with plenty of inbuilt variation. We all felt that way and we never wanted five consecutive songs that sounded the same. But we didn't set out to be mysterious. We just liked records that went to different places and went in different directions. That was what we listened to, so we wanted to create the same sort of thing."

PRODUCING A cohesive piece of art didn't begin and end with the music, though. Blue Öyster Cult always wanted to package their work in a way that reflected their overall artistic tendencies. Album covers were always important to the band, at a time when fans really cared how the vinyl tucked under their arm ►

BLUE ÖYSTER CULT



Blue Öyster Cult shot in the United States, 1977. L-R: Donald 'Buck Dharma' Roeser (guitar and vocals), Allen Lanier (keyboards), Eric Bloom (guitar and vocals), Albert Bouchard (drums), Joe Bouchard (bass)

actually *looked*. The band's first album, 1972's 'Blue Öyster Cult', featured a geometric black and white drawing by Bill Gawlick, where the eye was drawn to the famous BÖC logo in the centre of the piece.

"Bill was a guy that Sandy and [long-term BÖC producer] Murray Krugman knew," says Buck. "They'd met him at Stony Brook University in New York and Sandy hired him to do our first two covers [the second being 1973's 'Tyranny And Mutation'] based on some massive pen and ink architectural drawings that Bill had showed him. We loved his work as soon as we saw it. We all honed in on the symbol Bill had incorporated into the centre of the design for the first album and instantly wanted it as our band symbol going forward."

In Greek mythology the 'hook and cross' symbol represents Cronos, the king of the Titans and father of Zeus. But Bill's design adapted the symbol somewhat so that it also offered a nod to the alchemical symbol for lead, which is a heavy metal, of course. It was a perfect fit, and Pearlman loved it too.

"Sandy's influence on us conceptually was huge," says Buck. "Especially in the early days when our music featured around 60 percent of his lyrics. He was always very involved in the artwork concepts, too. We were really excited to have his vision going in and we all got on board with creating the mystique of BÖC."

"We always wanted to work with Bill Gawlick again, you know," adds Eric. "But he literally disappeared, vanished and we haven't seen or heard from him in decades. He can't be found on social media either!"

> "THERE WASN'T REALLY A GRAND PLAN TO BE MYSTERIOUS OR UNUSUAL OR DIFFERENT. WE JUST EVOLVED NATURALLY AND WERE THE WAY WE WERE BECAUSE THAT WAS US."
> **ERIC BLOOM**

BLUE OYSTER CULT
SPECIAL GUEST
BE BOP DELUXE
THURS., MARCH 30
8 PM MUSIC HALL
ALL SEATS RESERVED,
$7.50 & $8.50
Tickets will be available at the Music Hall Box Office, all ticketron outlets, Hub Tickets, Out of Town - Cambridge, Open Door - Brockton and all Strawberries stores

DESPITE THE absence of Gawlick, subsequent album covers were always interesting and invariably featured the BÖC symbol somewhere, for example on the tail of a plane for 1974's 'Secret Treaties', carved into a piece of rock on 1983's 'The Revolution By Night', or as the shape of an entire space ship on 1985's 'Club Ninja'.

"I really like Lynn Curlee's cover for [1976 album] 'Agents Of Fortune'," says Bloom. "The magician holding the tarot cards and pointing at the BÖC symbol on the stone was Sandy's idea and it worked really well. But my *all-time* favourite is probably 'Mirrors' from 1979. There's actually a very interesting story about that cover," he continues. "Most people think it's a photograph and it *is* – but not in the way people think! The guy who did that cover, Loren Salazar, produced this beautiful, hyper-realistic painting and sent the artwork to the record label. But it got lost in the post! It was never found, so the actual image used for the cover was a transparency he'd taken of the painting before he sent the artwork off. So, in the end, it *was* a photograph – but a photograph of a piece of original artwork!"

The cover of 1981's 'Fire Of Unknown Origin' by Gregg Scott, meanwhile, depicted members of the imaginary Blue Öyster Cult swathed in blue and gold robes, masked and holding oyster shells.

"That's *my* favourite cover," says Buck. "Annoyingly, though, I failed to buy the original artwork. Like a lot of our covers, it was huge in its original form and I wanted it for my home, but someone else got there first. I did manage to get the original art for [1982's] 'Extraterrestrial Live', though, which was also done by Gregg, so I'm pleased about that."

"We're still working with Gregg, actually," interjects Eric.

THE BÖC credo of trying to do things a little differently didn't stop at album artwork. Song titles, too, would often take a trip outside of the norm. 'She's As Beautiful As A Foot', 'I'm On The Lamb But I Ain't No Sheep' and 'Lips In The Hills' all spring to mind as examples of BÖC bending things a little out of shape.

"To be honest, there wasn't really a grand plan to be mysterious or unusual or different," says Eric. "We just evolved naturally and were the way we were because that was genuinely us. We were always well read, especially the original members of the band. I can still remember being backstage after a gig in our early years, waiting for a photographer to take our picture. When he came into our dressing room all five of us were sitting there reading books. The guy thought we'd staged this image just for him, but the truth was nothing was staged. It's what we did after gigs. We liked to read!" What kind of books did the BÖC library contain, then?

"I love science fiction and science fantasy," says Eric. "Buck likes HP Lovecraft and other horror writers. The themes in those books have certainly influenced a lot of our songs."

"I've always been fascinated by the erotic component of vampire stories," says Buck. "The neck biting thing is very sexual, and in the great Hammer Horror films of the '70s the female vampires were always voluptuous and sexy. You could literally get sucked into that as a 16-year-old!

"The idea of living forever after you've been bitten, even if you couldn't go out in the daytime, always appealed to me. Mind you, you're hunted constantly and someone always wants to put a stake through your heart. But hey, you can't have everything..."

Buck's beautiful ballad 'I Love The Night', from 1977's 'Spectres', is actually a love story between two vampires, though you might have trouble working that out.

"That's because there's a third explanatory verse that isn't on the record," explains Buck. "When albums were released on vinyl back in the day, you could only fit so much music on each side. When Sandy was producing the song he cut that verse, which is really the end of the story! But we do the full version of the tune when we play it live, and the last verse helps the listener make sense of it all. *'Now I never rise until the sun falls and my vision knows no walls/ I'm looking for ladies walking alone and they forget the day when they hear me say I love the night.'* The narrator has become a vampire and is out looking for his victims."

> "I'M DISMAYED THAT MUSIC IS SEGREGATED BY GENRE. I DON'T WANT TO HEAR MORE THAN TWO OR THREE SONGS IN ANY ONE STYLE BEFORE I WANT SOMETHING ELSE."
> **DONALD 'BUCK DHARMA' ROESER**

MANY BÖC fans have been particularly drawn to the lyrics of one of their earliest songs, 'Then Came The Last Days of May', from the debut album. Written by Buck, it tackles a cautionary true story of three boys who were betrayed and killed by some hoodlums in a desert-based drugs deal. What many people probably don't know, though, is that Eric and Buck actually knew one of the boys who were involved in the story.

"When Soft White Underbelly were just starting out we did a lot of local shows at Stony Brook University in New Jersey," says Buck. "One of the students we got to know at that time was one of the kids who was shot. They were going to Tucson, Arizona to buy pot intending to sell it when they got back. It was a big story on Long Island at the time, because these weren't the usual nefarious guys who were normally involved in that sort of thing. They were middle class college kids. It was all over the newspapers and because we knew one of the boys I was inspired to write the song.

"I get asked a lot about the last verse, because it doesn't seem to follow the chronology of the story. *'They're OK the last days of May/ But I'll be breathin' dry air/ I'm leaving soon/ The others are already there.'* But that was just artistic licence on my part! If we'd done a video for the song back then it would have showed that this was a flashback to before the boys went on the trip!"

DESPITE HAVING highly fertile imaginations of their own, the band members have never shied away from ►

Photos: Getty Images/Michael Putland; Getty Images/Waring Abbott

BLUE ÖYSTER CULT

collaborations with other artists. Punk poet Patti Smith, BÖC manager Sandy Pearlman, and rock critic Richard Meltzer have all contributed to the BÖC canon. Yet some of the most intriguing co-writes have been with best-selling authors.

"I was always a huge Michael Moorcock fan," explains Eric. "Back in the day – pre-Internet – I wrote a fan boy letter to Michael's publishing house saying how much I loved his books and how I would love to work with him on a few songs based on his characters and work. Months later I got a letter back from him saying he loved BÖC and the type of songs we created, and that he'd be happy to work with me. I'd get typewritten lyrics from Michael in the mail which I then turned into various songs like 'Black Blade', 'Veteran Of The Psychic Wars' – both inspired by his *Elric* books – and 'The Great Sun Jester'.

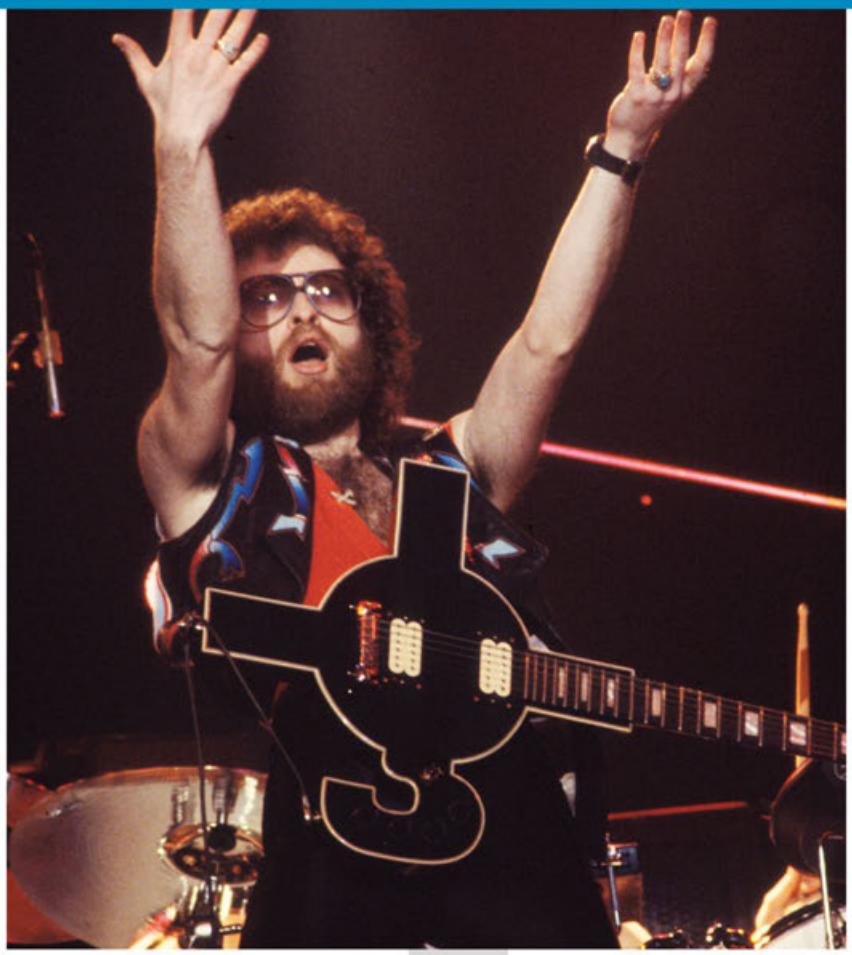
"In 1987 I was at a sci-fi convention in Atlanta and Michael was the special guest. He and I ended up jamming on 'Black Blade' with the band that was performing at the show!"

What about the collaboration with Eric Van Lustbader, whose 1980 book *The Ninja* was a huge international bestseller?

"I loved that book," says Eric. "Especially the character Nicholas Linnear, a modern-day Ninja. When we decided to call our 1985 album 'Club Ninja' there was no better person to contact about writing a song about ninjas than Eric! I got in touch him – in fact, he didn't live far away – and he was an incredibly nice guy. We really got on, I played him the music for 'Shadow Warrior' and the *very next day* he sent me some lyrics for the song. After Buck had added some of his usual amazing licks it was done."

Aside from novelist co-writes, Eric also has fond memories of working with musician and songwriter Ian Hunter on 'Goin' Through The Motions' from the 'Spectres' album.

"We played with Mott quite a lot in the '70s and Ian and I got to be friends as we both lived in Connecticut. He came over to my house one day and we ended up writing a song together. The title is his by the way. I presented it to the band and it was certainly poppier than a lot of my other stuff. But it's a great song and they loved it. Bonnie Tyler even covered 'Goin' Through The Motions' for her 'Faster Than The Speed Of Night' album [released in 1983], which was great. But that's the way we've always been in BÖC. You present a song and if everyone likes it, it's in. Doesn't matter what style it is."



"WE WERE ALWAYS A BIT OF A PARODY OF THE HEAVY METAL BEAST. AN INSIDE JOKE ABOUT WHAT *WE* THOUGHT HEAVY METAL SHOULD BE."
ERIC BLOOM

BÖC'S WILLINGNESS to move between various genres has always been a big part of their appeal and Buck laments the eternal categorising of music.

"I'm dismayed that music is segregated by genre," he says. "I hate the fact that iTunes has 95 different style brackets. I don't want to hear more than two or three songs in any one style before I want something else. One thing I loved about Napster was that when you looked at a song you could see what else someone had listened to by viewing their playlist. I didn't see one person who had the same things on their list. It was always varied and, to me, that's what music is about."

"I don't think any one song sums us up," says Eric. "Though I have my favourites of course. Buck has written some amazing numbers – 'Burnin' For You' and '(Don't Fear) The Reaper' are two I really love, but I'm also a big fan of 'Perfect Water' [from 'Club Ninja']. All of these songs are quite varied. We also like stretching our songs out when we play live, adding jam elements. You might be surprised how different a song like 'Subhuman' is live.

"I think of us like Queen. What's a typical Queen song? There isn't one. That's just like us! We were always a bit of a parody of the heavy metal beast," concludes Eric. "An inside joke about what *we* thought heavy metal should be."

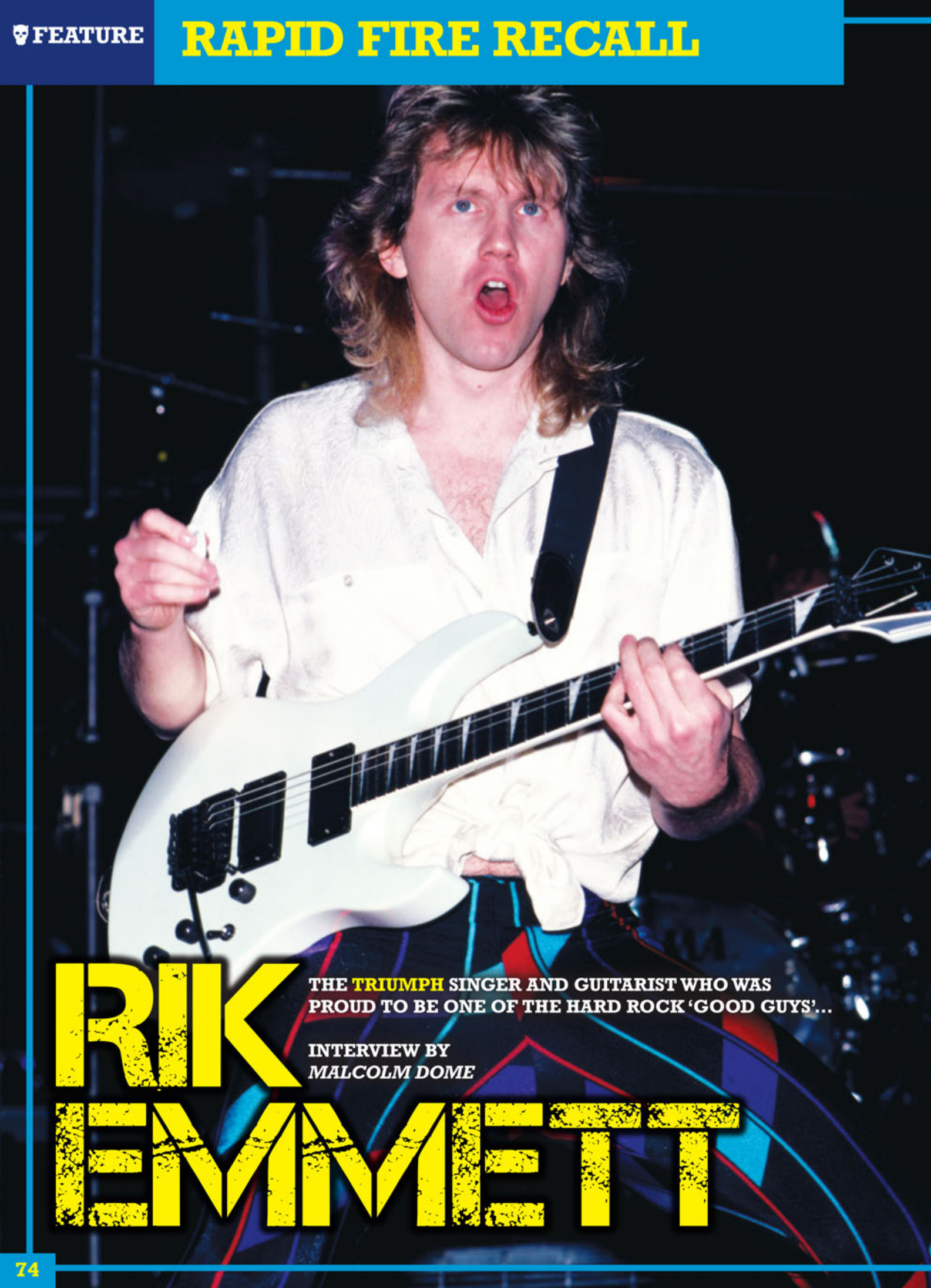
"No one song sums us up," adds Buck. "But I think there's a definite BÖC vibe – a sound and a feel – that's been consistent over the years. That's our aesthetic."

Photo: Getty Images/Waring Abbott

BLUE ÖYSTER ART

Rock Candy Mag pays homage to some of the finest album sleeves ever created

RAPID FIRE RECALL



RIK EMMETT

THE TRIUMPH SINGER AND GUITARIST WHO WAS PROUD TO BE ONE OF THE HARD ROCK 'GOOD GUYS'...

INTERVIEW BY
MALCOLM DOME

EARLY DAYS

"I was in high school basement and garage bands all over the place, but a gradual process led to me discovering that I had the skill sets to be a frontman and a leader, though my inclination to shyness created plenty of inner conflict. The process then became one of developing a persona, which eventually became a professional 'showbiz guy' construct. There were quite a few early paid gigs, from Jewish wedding and bar mitzvah bands to a country and western-ish trio that played the odd weekend in a roadhouse. They were big for my learning curve, helping me figure out how arrangements worked, how setlists required pacing, how you could raise your own musical stakes in terms of feel and tone and taste. Then I landed a job as a guitar-playing sideman in my first full-time rock band with a record deal. I backed a guy called Justin Paige, a glam rock act signed to Capitol Canada. It was a showband thing; a theatre guy writing the original tunes, female back-up singers, lots of 'image' and costumes. That was a steep, one-year learning curve too – and it taught me that I was more into my own independence than I'd imagined."

Rik performing with Triumph at the 1983 US Festival. "It was a biggie."

NATURAL ABILITY

"I had a modest amount of natural musical ability and found it easier to express myself as a singer at first. As a guitarist I'm what's called dextrosinistral. I'm mostly left-handed, but still have fine motor control in my right hand. That gave me some natural advantages playing the guitar right-handed, when I originally wanted to hold it like Paul McCartney. But in the end it also made a lot of technical, right-hand picking stuff really hard for me. Any instrument is incredibly difficult to master and once you entertain an ambition to move to higher levels of discipline, it gets *hard*. And then... well, you're human and you're ageing. The challenges are never-ending. Arthritis has become a growing one."

GIL MOORE

"Triumph was always [drummer and vocalist] Gil's band. He came up with the name and was the leader on the contracts. He managed the business and oversaw the production. He was like a musician, a booking agent and a manager all rolled into one, and he's still a workaholic. He *loved* having the big show rolling out on the road with big production values. He loved making business deals, and he was good at it too. His dad was an accountant and Gil was by far the best musician I've ever known in my life when it came to money. As a person, Gil's expanded his consciousness as he's aged. He's a family man, and while he remains a fiercely-focused guy, he now also loves playing golf with his buddies. He has a set of drums gathering dust somewhere, but that doesn't seem to bother him at all."

BEING THE 'OTHER' CANADIAN THREE-PIECE

"My personal take on it was that Rush were on another level from us – and remained there. We were able to ride on the coat-tails of their success. I never really knew Geddy Lee and Neil Peart, but I have what I consider to be a very friendly – albeit very occasional – relationship with Alex Lifeson. He's always open and engaging, a terrific guy. We've continued to see each other from time to time through the years; jamming at a guitar workshop or having a dinner together. Alex even agreed to play on my recent Mascot Records album [2016's 'RES9'], and spend a half-day at Metalworks studio recording his parts.

"He's always a gentleman, always a class act. He's neither a rival nor a mentor. He and I are products of the same Toronto music culture and we definitely share the same affinity for the work of Jimmy Page, Jeff Beck, Eric Clapton, Steve Howe, David Gilmour and Pete Townshend. We were teenage guitarists in Toronto at the time when the British invasion made its transition from Beatles-ish stuff to the Yardbirds. So we're more like colleagues – or dudes who went to college together! Rush always had a conscientious work ethic and a deep commitment to making quality albums. They played great shows, they were independent in spirit and execution, and they were loyal to each other's strengths. They're still unique."

> "ALEX LIFESON IS NEITHER A RIVAL NOR A MENTOR. HE AND I ARE PRODUCTS OF THE SAME TORONTO MUSIC CULTURE AND WE DEFINITELY SHARE THE SAME AFFINITY FOR THE WORK OF JIMMY PAGE, JEFF BECK, ERIC CLAPTON, STEVE HOWE, DAVID GILMOUR AND PETE TOWNSHEND."

MIKE LEVINE

"[Triumph bassist and keyboardist] Mike was a lower key, big picture guy. I knew him less well than Gil, simply because he and I didn't co-write and didn't live close to each other. Like Gil, Mike truly enjoyed the business of rock. He was the guy most likely to roll the dice in our partnership. He certainly had the strongest knowledge of, and relationships with, US FM radio. He was kind of like an indie radio promoter, really. He wasn't much of a writer, but he always had strong ideas about arrangement and production, and he oversaw things like final mixes and mastering. That was his natural role and it gave him some positioning with the record labels. Mike could come across as a bit of a hippy, but there was a business shark lurking beneath the T-shirt, jeans and sneakers."

Photos: IconicPix/David Plastik; Getty Images/Tim Mosenfelder/WireImage

RAPID FIRE RECALL

Triumph bought up Canada's entire stock of light bulbs at the end of the '70s to enhance their stage show. L-R: Gil Moore (drums and vocals), Rik Emmett (guitar and vocals), Mike Levine (bass and keyboards)

CAREER HIGHLIGHTS

"Putting the 'Allied Forces' album together in 1980 and 1981 as we were building our own Metalworks studio in Toronto. That was when the band found the best version of itself and I think those recordings remain the strongest group of AOR radio tunes we came up with. The impact of getting rotation on MTV in the early '80s was significant, and the US Festival in '83 was a biggie, too, especially because we made a live video out of the footage, which no one else really did. That gave us a bit more historical ownership of the event than maybe the actual billing conferred on us. I should also mention that the Triumph reunion that took us to Sweden and Oklahoma in 2008 was a tremendously significant event in my life. That wasn't about career. It was about bringing life back around full circle and solving unfinished business."

DRAWING CARTOONS

"I'm just a self-taught scribbler, really. I'd been a cartoonist for school newspapers, but I used to draw caricatures to make the other guys in the band laugh. Gil in particular loved them, and when the publicist Howard Bloom got hired by RCA to work Triumph, he set something up with *Hit Parader*, so I had a regular cartoon strip called *Rocktoons* in that magazine. I haven't drawn for years, to be honest, but as I'm contemplating retiring from the road, one of the things I might do to fill the creative gap is start fiddling around with a pencil and sketch pad again."

BEING A ROCK STAR IN THE '80S

"It didn't really have much impact on me. I was a family man and for the most part being a rock star was a nice way to make a living and provide for my family. Temptation never really held much interest for me. I guess I was more about virtues than vices. My drug dabbling happened in the '70s with pot and it only ever made me paranoid. I think one of the serendipitous things about joining a band called Triumph was that I eventually figured out that we could be about positivity, inspiration and motivation. So I started writing about fighting the good fight and never surrendering and suddenly the band had a spine that could support some weight. And I liked the fact that [hugely successful computer boffin] Steve Wozniak, who was heavily involved with organising the [1983] US Festival, wanted Triumph on the hard rock day because we were the good guys in amongst the studs and leather and Harleys. As a 65-year-old now I can tell you that I've paid a physical price for years of tossing my hair around and leaning over double-neck guitars. My neck and back are shot. My knees are none too happy with all of the drum risers I jumped off either, so I pay a lot of money to therapists and chiropractors! And my wrists and thumbs ache after a night of playing classical guitar."

WRITING FOR *GUITAR PLAYER* MAG

"I used to write to the music mag editors from time to time. I think I'd sent a letter to *Guitar Player* once, complaining that their San Francisco location made

Photo: Getty Images/Keith Beaty/Toronto Star

their viewpoint very US/West Coast-centric. I said that they were the best guitar mag in the world, but they needed to *act* more like it and speak more directly to the Canadians, the South Americans, the Japanese, and the Europeans. After the editor, Tom Wheeler, interviewed me for my first feature in the magazine he got in touch and said, 'Well Canadian guy, if you think we need more of a Canadian viewpoint, how about you provide it and write a column for us called *Back To Basics*?' It ran for over a dozen years and is one of the great honours and highlights of my professional career. That column opened a lot of doors for me that might never have opened if I'd only ever been the guitar player, singer and songwriter from Triumph."

TEACHING

"I was serving on the advisory board at Humber College in Toronto and the music director at the time, Brian Lillos, sweet-talked me into joining the faculty and teaching their Music Business course. Over time things changed, the diploma programme morphed into a bachelor degree programme, and the music business course became a required core element of the curriculum. I also started teaching songwriting at the college, and acted as a mentor in the Directed Studies programme, where graduating students were working on their final recording projects. I was also the faculty resource leader of an ensemble for singer-songwriters taking their first crack at working out material with a house band. All that stretched over a few decades and I've recently retired from doing it, but it's tremendously satisfying to see lightbulbs go on over people's heads or in their hearts; to offer shortcuts to common-sense things that maybe experience has taught and that youth can't serve. It's also very gratifying to know that people go on to have success in their lives and look back and say, 'Uncle Rikky helped me find the direction there.'

"Sometimes it's not even in music. A guy who took my music business course wrote me an email several years ago and said, 'I ended up becoming a co-owner of a helicopter and airplane business, running supplies in and out of the Northern Territories. It's going gangbusters, and what I did was apply what you taught me about building a music business to the business plan I built for this project. So thanks'."

NOT PLAYING THE UK SINCE '81

"It was about finance and simple creature comforts. It was such a long way to travel to make no money and incur high expenses, whereas we could fly out of Toronto for a week in the US Midwest, make good money and do it all first class. All UK acts dream of the day they can invade America and win. Triumph already had that. Our crew had a lot of Americans in it and our record label was American.

"On the flipside, we were never embraced by the UK press and never had much UK airplay on our records, so there wasn't really a groundswell of anything to build on. Instead of trying to fight an uphill battle in the UK, we simply took what we had."

UNCOVERED

THE STORY OF 'BAT OUT OF HELL'

Batsh*t Crazy!

There was nothing remotely sane about songwriter **Jim Steinman**'s idea to make an OTT rock album with gothic influences. But his collaboration with vocalist **Meat Loaf** produced one of the wildest, most outrageous and most successful albums of all time. *Mick Wall* traces the convoluted history of the 1977 monster 'Bat Out Of Hell'..

MEAT LOAF WAS AN overweight misfit who came from trouble. Jim Steinman was an over-entitled product of an elite private education system. One a poor boy from Texas; the other a rich kid from New York. Put them in the same room and it could never work. Could it? As it turned out singer Marvin Lee Aday and songwriter Steinman somehow managed to produce 1977's 'Bat Out Of Hell', one of the biggest-selling albums of all time. And at the same time they proved the old cliché true: that opposites really do attract.

"I thought Jimmy was the weirdest guy I'd ever seen when we first met," Meat Loaf would tell me years later. "He walked into this rehearsal room wearing a cape and gloves. Then he walked up to the piano and peeled off these gloves – only to reveal more gloves on underneath!"

"I'd worked with all kinds of 'good-looking guy' singers," Steinman told me. "But they just didn't have what I was looking for. Then Meat walked in one day and I couldn't believe my eyes. He was huge, a monster! Then he opened his mouth and out came this huge voice! I thought, 'My God! At last. This is the guy I've been looking for!"

IT WAS destiny. It had to be. Until then Meat Loaf had been a supporting singer-actor in freak show musicals like *Hair*, *The Rocky Horror Picture Show* and *National Lampoon's Lemmings*. He'd tried his hand at fronting a band – Meat Loaf Soul – and had even scored a record deal, releasing the 'Stoney and Meatloaf' album in 1971. None of it gained any traction though.

Steinman, meanwhile, was a musical prodigy whose main influences were classical composer Richard Wagner and R&B crazyman Little Richard. He also had a soft spot for Phil Spector and leather-clad '60s girl groups.

Or as he put it to me, "I loved the idea of melding classical music with rock, drama with pop. I thought of myself as Little Richard Wagner."

By the time Steinman met Meat Loaf he'd already worked on Joseph Papp's *Shakespeare In The Park* theatrical programme in New York and written his own musicals, including one, *Neverland*, that was based on Peter Pan. Yet somehow he'd always failed to find fame.

The singer and the songwriter – the creature and the creator – worked on stage for the first time when they were both in the touring band for National Lampoon in 1975. When it was over, Jim invited Meat to work with him on his grand obsession, the music he was creating as an extension of his *Neverland* project that he wanted to turn into an album. The two men spent months holed up together working on it at the Ansonia Hotel on New

Photo: Getty Images/Rick Diamond

York's Upper West Side. The Ansonia was one of those boho residential joints that attracted artists. In the basement lay the Continental Baths, a gay bathhouse where Bette Midler provided the cabaret with Barry Manilow as her piano accompanist.

"It was me pounding away and bleeding, Meat sweating like a maniac,' said Steinman. "Nobody could figure out what it would sound like when it was finished."

ALTHOUGH MUCH of the material that would end up on 'Bat Out Of Hell' came from Steinman's earlier attempts at musicals, Meat Loaf later insisted that he'd also had a big hand in the tunes.

"The first song I talked him into writing," claimed Meat, "was 'You Took The Words Right Out Of My Mouth'. Then we sat in a car one night, worked out 'Paradise By The Dashboard Light', and I made him extend 'Bat Out Of Hell.'"

According to Meat, it was also he who came up with the lyrical idea for 'All Revved Up With No Place To Go', based on a teenage date in Texas when he'd driven a girl down to a make-out spot by the lake.

"Jim is a better writer than I am; I can think of things, of stories, but I don't put it down in words too well."

On the National Lampoon tour there had been a beautiful blonde singer named Ellen Foley. Meat thought it would be great to include her in the project. "I had Jim write a duet for me and Ellen Foley on 'Paradise...'," he explained. What few people knew at the time, though, was that Meat and Ellen had begun a relationship. Foley was tiny, probably weighing about 100 pounds – less than a third the size of Meat at the time – and Jim recalled people not knowing quite how to react to that information.

"I'm saying to people, 'It really doesn't involve a crane or anything like that'... Meanwhile I'm thinking, maybe a crane *is* involved."

FOLEY JOINED a growing Steinman/Loaf team of like-minded musicians and thinkers. Another person to sign up was Rory Dodd, whose soaring voice would later be heard singing the *"Turn around bright eyes"* line on 'Total Eclipse Of The Heart', Bonnie Tyler's Steinman-penned '83 smash hit.

According to Meat, "Rory invented many of the background parts that were real intricate inside different things like 'Paradise...' and 'Bat...'." But it wasn't always happy families...

"Jimmy had me doing different ways of singing 'For Crying Out Loud'," Meat recalled. "And we had a lot ►

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THE STORY OF 'BAT OUT OF HELL'

Meat with his hog. "Even the ballads were motorcycle rock ballads."

of arguments. One time I turned over a piano on him! Then we panicked, because we had to put this piano back together." They did it, he said, "with chewing gum and string so no one would know it was broken."

Steinman told me that the major turning point on the project for him came with the title song. Until that moment, "I never really knew how to write. 'Bat Out Of Hell' was written like a Hitchcock film in the sense that the opening verses are just like the opening of [his psychological thriller movie] *Psycho*.

"Of course, I'm clinically insane and this is all being filtered through my mind, which is an X-rated forbidden zone. But it does function occasionally and the way *Psycho* begins is with a great long shot of Phoenix, Arizona. Then it goes to a medium shot of the motel room from the outside, then to a closer shot right outside the motel, and then to a close-up in the motel room of the two lovers in bed.

"'Bat Out Of Hell' basically starts with that long shot. *'The sirens are screaming and the fires are howling way down in the valley tonight...'* So it starts with that overall long picture and then it keeps going in closer to the bedroom, which is when the girl and guy are together. I realised that I do write that way intuitively, probably having absorbed Hitchcock's language."

> "I THOUGHT JIM STEINMAN WAS THE WEIRDEST GUY I'D EVER SEEN WHEN WE FIRST MET. HE WALKED INTO THIS REHEARSAL ROOM WEARING A CAPE AND GLOVES. THEN HE WALKED UP TO THE PIANO AND PEELED OFF THESE GLOVES – ONLY TO REVEAL MORE GLOVES ON UNDERNEATH!"
>
> **MEAT LOAF**

MEANWHILE, THE *Neverland* song-cycle that was now mutating into the 'Bat Out Of Hell' album was being added to and subtracted from, cross-cut and rearranged. You could read anything into these songs. It just depended on how far you allowed your imagination to run free.

A sprawling 10-minute epic Jim had sweated bullets for titled 'The Formation Of The Pack' would, at Meat's insistence, eventually be cut in half, ramped up and re-titled 'All Revved Up With No Place To Go'. Jim had heard the first iterations of 'Two Out Of Three Ain't Bad' as a Hank Williams-type murder ballad ("because country music was so damn dark and so damn desolate"), the lyric coming from a conversation with his friend, the actress Mimi Kennedy. "I was complaining to Mimi about no one liking my music, and she said, 'Well, it's so damn complicated, Jim.' Elvis was on the radio in the other room singing 'I Want You, I Need You, I Love You' and Mimi said, 'Why don't you write something like that?' I thought, 'Well I'll try...'"

'You Took The Words Right Out Of My Mouth' combined Steinman's love of The Who's upstart power chords with a full-on Phil Spector melody. The spoken word piece at the start of the song, where Jim asks, *"On a hot summer night, would you offer your throat to the wolf with the red roses?"* and a breathless Ellen Foley replies *"Yes"* was another *Neverland* outtake.

SLOWLY, PAINSTAKINGLY, and over a period of two years, the finished songs emerged. The great problem with them was that they were hard to demo. If the idea was to have waves crashing, motorcycles revving, girls swooning and drums pounding, well that couldn't really be done on a four-track tape machine.

OK, OK, we get the Meat analogy!

Meat tells it like it is to Karla DeVito. It was extraordinary, deeply weird and not a little disturbing, apparently…

There was only one thing for it. If Steinman were ever to see his songs realised on a fully-fledged record, then his best bet would be to call up record companies, find a piano, sit down and play the damn songs in front of them. To Meat and Jim, with their shared background in theatre, this sounded logical. To anyone in a record company, this wasn't the kind of thing you saw every day – the strangely attired and deliberately mysterious Jim and the 350lb Meat Loaf wearing a white dress shirt and tuxedo trousers, endlessly mopping sweat from his giant moon face with a red handkerchief. Sometimes the pair were accompanied by the elfin Ellen Foley so she and Meat could duet on 'Paradise By The Dashboard Light'. But these folk weren't necessarily a welcome sight to record company talent scouts of the day, in thrall as they were to the two big musical trends of skinny-tie new wave and thin-white-lines disco.

Again and again Meat and Jim crashed and burned. So much so that Jim commented, "We were even getting turned down by people who were *thinking* of starting record companies."

Every now and again, though, they'd catch a break. They got a publishing deal and an advance of $40,000, which seemed like a huge fortune at the time. But it didn't last long once they started spending it. They got an appointment with the greatest pair of ears in the business, Clive Davis, who'd signed Janis Joplin, Santana and Bruce Springsteen when he was head of Columbia Records, and who now ran his own label, Arista. But Clive told Jim that he had no idea how to write a pop song and that he should listen to the radio more.

For years, Steinman saved the piece of paper on which Davis had scribbled the 'correct' chord sequences he needed to improve his "amateurish" songs – the same songs that just a few years later Meat Loaf would be performing in sold-out arenas all over the world. "I still have this paper that has A, A, B arrow C, C, C, C, C," says Steinman of his bitter little souvenir.

The problem was, Steinman wasn't interested in writing formulaic pop songs for contemporary radio. He was writing, "motorcycle rock songs. Even the ballads were motorcycle rock ballads." But no one was getting that.

And the more he tried to persuade people, the more they pulled away. And then came Todd...

TODD RUNDGREN could play stacks of instruments; write an amazing assortment of songs; perform solo or with his band, Utopia; record; arrange; produce – all in a brain-scrambling variety of styles and genres.

When he wasn't making his own albums – an eclectic catalogue of pop, psyche, rock, prog, show tunes and soul – he was helping other artists make some of the most singular and influential albums of the '70s. One of his first gigs was helping to record and mix the 1970 album 'Stage Fright' for Bob Dylan alumni The Band. He'd then gone on to produce the game-changing first New York Dolls album and hit albums for Grand Funk Railroad and Hall & Oates. The minute Todd clapped eyes on big, frown-faced Meat and crazy, cape-wearing Jim, he knew that he'd found some new friends.

Said Steinman, "You could say to him, 'I want a guitar that sounds like a motorcycle reproducing in a nocturnal alleyway,' and Todd would fiddle with a few boxes and buttons, strap his guitar on and do it." He laughed. "Todd is the only genuine genius I've ever worked with."

For his part, Todd was simply amused by the songs. "Oh my God," he'd said the first time he heard them. "I've *got* to make that album." The music was gothic and dramatic and passionate and *outré*. These were not the kind of songs cool people would necessarily write or listen to. But they were something different, they weren't like anything else, and they rang Todd's bell.

"All you need is a record deal," Todd told them, "and we'll go in the studio." Meat mumbled something about being signed to RCA, even though nothing had yet been confirmed. "Great," said Todd. "Let's get started."

> "'BAT OUT OF HELL' WAS WRITTEN LIKE A HITCHCOCK MOVIE IN THE SENSE THAT THE OPENING VERSES ARE JUST LIKE THE OPENING OF *PSYCHO*. I REALISED THAT I DO WRITE THAT WAY INTUITIVELY, PROBABLY HAVING ABSORBED HITCHCOCK'S LANGUAGE."
> **JIM STEINMAN**

THEY ALL went to Bearsville Studios in Woodstock, Upstate New York, where Todd had become a virtual artist-in-residence, recording many of his own albums there. It was 1975 and Christmas was coming. Todd brought in some guys from his own band, Utopia – Kasim Sulton on bass, Roger Powell on keyboards, and Willie Wilcox on drums – and then two members of Bruce Springsteen's E Street Band, pianist Roy Bittan and drummer Max Weinberg. All they needed now was the money to pay for it all. ►

Photos: Getty Images/Lynn Goldsmith/Corbis/VCG; Getty Images/Michael Ochs Archives; Getty Images/Richard E Aaron

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Jim Steinman (left) and Meat Loaf photographed in New York, March 1978

> "YOU COULD SAY TO TODD, 'I WANT A GUITAR THAT SOUNDS LIKE A MOTORCYCLE REPRODUCING IN A NOCTURNAL ALLEYWAY', AND TODD WOULD FIDDLE WITH A FEW BOXES AND BUTTONS, STRAP HIS GUITAR ON AND DO IT. TODD RUNDGREN IS THE ONLY GENUINE GENIUS I'VE EVER WORKED WITH."
> **JIM STEINMAN**

No major record label was coughing up, however, even though they'd had an offer from the independent Tomato Records. But that label thought having Todd Rundgren produce the album was completely wrong. They felt they needed a proven hit man to make this outlandish project work, and suggested Andy Johns and Jimmy Iovine. Andy had worked as an engineer with Zeppelin and the Stones and knew how to make rock commercial. Jimmy had just come off working with Springsteen on 'Born To Run', so he had the magic touch. Desperate though the two misfits were, however, they felt they owed Todd, which meant that record deal was no longer a goer. Yet again things appeared to have reached a stalemate. Fortunately, though, Steinman and Meat ran into David Sonenberg, an entertainment industry lawyer who'd worked on *Hair*, the stage musical Meat had been in years before. Sonenberg was looking to launch a management company, DAS. He also knew what he was doing.

MEAT COULD sing. Nobody could dispute that. And for all his idiosyncrasies Jim could definitely write. If Sonenberg could find someone else to invest some money he knew he'd have a ballgame. When he found an investor willing to put in $150,000 Meat and Jim wondered what the catch was. But there it was, just as Sonenberg had promised, the cash to pay their studio fees with enough left to finish the album.

As we know, Jim considered Rundgren "a genius." For Meat, though, Todd was a mixed blessing. Steinman recalls the singer sitting alone in the corner of the studio, the behemoth at bay, as Jim and Todd almost developed a language of their own. Meat felt dejected, left out of the loop.

The singer, whose bulk barely disguised a gossamer-thin skin, had always been prone to paranoia, ever since he'd been taunted and bullied mercilessly during his schooldays. But it went one step further when, according to Jim, Meat took an overdose of the prescription painkiller Darvon.

When Jim and Rory Dodd tried to rouse him, the singer just lay there slumped in the corner moaning, "I want to die..." Jim and Rory somehow managed to get Meat

into a car and drive him to the nearest hospital. Jim was furious, though, when he discovered it was *his* supply of Darvon the singer had taken. Jim had been taking it to ease the pain of a badly broken nose. "Meat," he yelled. "You stupid animal. I *need* that stuff!"

Though they had a natural empathy, not even Steinman got his way all the time with Todd. "I wanted a choir in the motorcycle section of 'Bat Out Of Hell'," he said. "Just like in the film *2001: A Space Odyssey*. They used a choir sounding like it was singing whole clusters of notes. I wanted to use an entire orchestra, and use them viciously." Todd said no.

Despite all the issues, though, everyone agreed that the final results were terrific. Surely now they had the whole wang-dang-doodle in the can it would be easier for record company dealmakers to grasp the project's potential? There were only two problems. The first was that 'Bat Out Of Hell' didn't sound like anything else – something that was guaranteed to make record companies nervous. The second was that every label in New York had already turned them down...

'Bat Out Of Hell' was sold by going out on the road

DAVID SONENBERG, however, had been courting a start-up label called Cleveland International Records operating under the same parent company as Epic Records, the giant Columbia umbrella. Sonenberg called Steve Van Zandt, aka Little Steven, guitarist in the E Street Band, who went out of his way to talk 'Bat...' up to Steve Popovich, the label's garrulous Serbian-American owner known for taking a boom box everywhere he went. Popovich had been high up in A&R at Epic beforehand.

Steve loved making deals almost as much as he loved music. He was old school, a record man and a dream maker. He'd personally signed Boston, Cheap Trick, Ted Nugent, and several other soon-to-be platinum acts. Now, in 1977, Popovich's hot streak was about to get molten when he decided to take a chance on the fat kid with the lion in his throat and the weirdo with the mercurial melodies. Steve Van Zandt had told him he thought 'Bat...' was going to be a hit and Popovich took that very seriously because he thought Steve was a genius. And there was nothing he liked more than beating someone else to a hot artist. Popovich did the deal. The Bat was almost loose.

They had the music. But they also had a killer album cover lined up as well, an illustration by comic book artist Richard Corben, who'd made his name with the popular American fantasy magazine *Heavy Metal*. From Jim's concept, Corben drew the heroic biker on his motorcycle, decorated with a horse's skull and bursting upwards from the grave, together with a large bat perched on a bell tower screeching in unholy joy. It provided a vast blaze of orange madness that caught the spirit and the aesthetic of the album it enshrined perfectly, while standing out in record store racks like a glowing promise of drama and sexcess. Steinman later described Corben's artwork as, "heroic, majestic, multidimensional, tactile, cinematic, erotic, obsessive." Most of all, he said, Corben's images seemed "not so much created – as unleashed."

'BAT OUT Of Hell' was finally released in October 1977 in the States and in January of the following year in the UK and the rest of the world. It didn't arrive with a bang, though. Initial reviews were either puzzled or non-existent. Only Sandy Robertson of UK music paper *Sounds* really got it, lavishing praise both on the album and on its genius creators.

As it turned out, though, neither Meat Loaf nor 'Bat Out Of Hell' needed reviews. You just had to hear the songs – part Wagner, part Spector, part Little Richard. The closest equivalent to the sounds on 'Bat Out Of Hell' was Bruce Springsteen's own Spector-ish wall of sound. But Bruce didn't snog his backing singers or frighten the horses as he charged around the stage. Bruce was all about life on the street. Meat was all about life in rock'n'roll heaven. One by one, tracks from the album were released as singles – and quickly became hits. By the end of 1978, 'Bat...' was one of the best-selling albums on the planet. Over 40 years later it's still a commercial juggernaut, with 14 times platinum status (14 million certified sales) in the US alone. While worldwide sales are notoriously difficult to calculate, the album's claimed 43 million copies sold place it at number five on certain worldwide all-time best-sellers lists.

DESPITE SUCH success, 'Bat Out Of Hell' was never an easy sell. This was *Grand Guignol* superpop at a time when punk was turning rock to ashes. The album was sung by a vastly-overweight 30-year-old stomping around in a frilly shirt at a time when the industry was in thrall to a 20-year-old called Sid Vicious who couldn't sing, couldn't play, and was so thin he pretty much vanished when he turned sideways.

In the end there was only one way to try to sell such an album – especially such a debut album – and that was on the road. Nonetheless, record company boss Steve Popovich also sanctioned three promotional films for 'Paradise By The Dashboard Light', 'You Took The Words Right Out Of My Mouth' and 'Bat Out Of Hell' itself. Amazingly, the 'Bat...' clip would offer a way into Great Britain, a country that would prove one of the album's enduring heartlands.

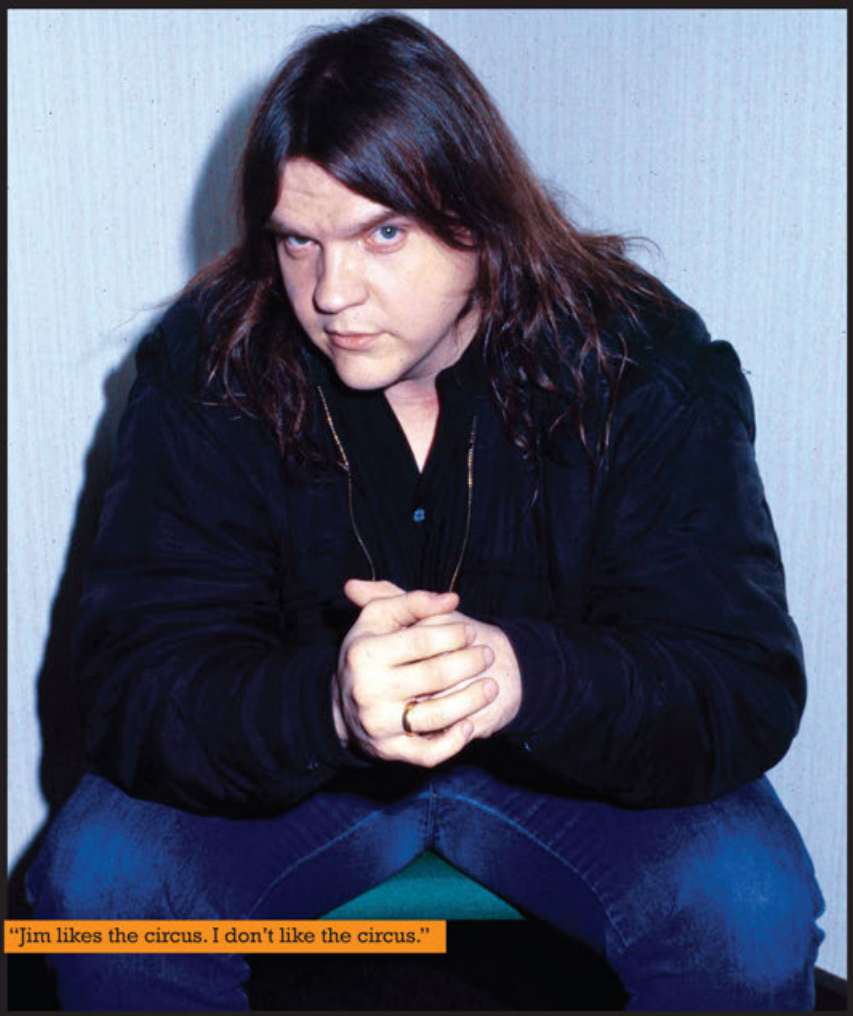
'Bat...' has spent a massive 522 weeks in the Top 100 UK charts. It started off as something of a fluke, though. The country's late night TV music show *The Old Grey Whistle Test* featured live bands only, but decided to close the show out one week with the 'Bat...' promo ►

Photos: Getty Images/Michael Putland; Getty Images/Lynn Goldsmith/Corbis/VCG

UNCOVERED THE STORY OF 'BAT OUT OF HELL'

clip. The response was immediate and so overwhelming that the programme makers agreed to show the clip again the following week, "back by public demand." The promo videos also broke down walls in Australia and Canada, where the sight of Meat in a hot and sweaty clinch with backing singer Karla DeVito, miming to Ellen Foley's vocals, was enough to make many wonder if their TV sets needed adjusting.

Some radio stations wanted to ban 'Paradise...' because of its 'sexually graphic' nature. But that didn't matter. No radio station in Los Angeles would play songs from 'Bat...' because they didn't think it was 'cool'. And that didn't matter either. The people were speaking, and the people *loved* it.



"Jim likes the circus. I don't like the circus."

THE MEAT Loaf live show centrepiece was the performance of 'Paradise By The Dashboard Light'. Meat would always work himself into a 350lb blob of sweat, falling to his knees at particularly fraught moments, at other times stalking the stage like a rampaging bull. When the lyrics painted a picture of the teen couple parked up at the lake, beginning to get fresh to the song's mid-section radio baseball commentary, Meat would envelope the tiny Karla DeVito into the folds of his sopping shirt, grasping at her while trying to ram his tongue down her throat until she finally fought him off and screamed, *"STOP RIGHT THERE..."* This, of course, was the cue for the song to rampage towards a climax brought on by declarations of undying love, Meat bawling like a harpooned whale, Karla all big eyes and barely restrained passion.

It was extraordinary, deeply weird and not a little disturbing, a mix of adolescent rock'n'roll fantasy and the more outrageous moments of *Hair* or *The Rocky Horror Show*. "Jim's a tortured guy," Karla DeVito later recalled, laughing. "I said to Steinman, 'Exactly what happens in "Paradise..."?' And he goes, 'You'll figure it out when you get there.' So, swear to God, literally, we hadn't rehearsed the make-out scene until we performed it live. It was just improvisational theatre out there." Steinman himself was in agreement.

"Karla had one of the most difficult jobs in the world," he said. "I remember her saying: 'I can't believe how far down my throat he gets his tongue. It doesn't seem possible. It's like he's doing a stomach X-ray with his tongue!'" Karla was constantly surprised.

"There was one time I came up earlier in the song than I normally would, and this giant heavy steel mic stand bottom whizzed by my head within an inch! I didn't realise that every night at that point in the show he threw that at me!"

On another occasion, Meat wrestled Karla so hard in their extended embrace that he ended up pushing her off the stage. For Meat Loaf, though, the performances were so immersive he simply knew no limits. Jim would stare bug-eyed at the steam he saw coming off of Meat's body as he prowled the stage, like the hissing of a New York subway.

Halfway through the show Meat would rush to the wings to receive oxygen while lying in a tent. Sometimes he didn't make it and would simply sag to the floor. When pictures were published of Meat lying face down on the stage in Atlanta receiving help from local paramedics, the news spread that he'd died.

Meat also developed a habit of fainting each night as he left the stage. As Steinman recalled for me, "I remember one show in Nebraska, a really cold winter's night. After the show he was on the floor of the dressing room, sort of passed out, and pulling me towards him. Which was a horrifying thing, by the way – like being slightly raped by Moby Dick. And he says, 'Jimmy, I did it! I did it! I got 'em to cheer, even though I couldn't f*cking sing! They loved it!' And I thought that was a scary observation."

WHAT REALLY got to Steinman, though, was how Meat got all the media attention, while he – the *éminence-grise* – got none.

"I hate you," Jim finally told Meat. "Nobody knows who I am and we started this together." By the time the tour returned to the States Steinman had abandoned it, returning home where he began devising plans for his revenge on the world in a series of songs that would, he was determined, prove once and for all who the real genius in this Meat Loaf story was.

"You see, Jim always wanted to be famous," said Meat Loaf. "Jim likes the circus. I don't like the circus."

Photo: Getty Images/Erica Echenberg/Redferns

Top 10 'Bat...' Facts

At first, 'Bat Out Of Hell' bassist Kasim Sulton thought that the album was "the biggest joke I've ever been involved with."

When the album was first released in 1977 *Rolling Stone* called it "entirely mannered and derivative."

Rocker Edgar 'Frankenstein' Winter played sax on 'You Took The Words Right Out Of My Mouth', 'All Revved Up With No Place To Go' and 'Paradise By The Dashboard Light'.

Meat Loaf claims the album only took off after he performed 'For Crying Out Loud' at the CBS Records annual conference in New Orleans in January of 1978. "That set the wheels in motion," he says. "They got behind it."

Despite thinking the album was a spoof of Bruce Springsteen that would only be "a cult thing," producer Todd Rundgren admits that his album royalties allowed him "to follow my own path for a long time after that."

Steve Popovich, the man who first signed Meat Loaf to his Cleveland International Records label, sued parent company Sony Music Entertainment in 1995 for unpaid royalties from 'Bat Out Of Hell'. Sony paid him $6.7 million in 1998.

There have been two 'Bat Out Of Hell' sequels; 1993's 'Bat Out Of Hell II: Back Into Hell' and 2006's 'Bat Out Of Hell III: The Monster Is Loose'. Though he wrote the songs, Jim Steinman wasn't involved in the production of the third album. That was handled by Desmond Child.

A musical based on the album opened at the Manchester Opera House in England in February of 2017, and is currently still touring.

Meat Loaf and Jim Steinman both admit to having an odd relationship. Meat Loaf has said "Jimmy's a very strange human being. I love him, but he's funny." And asked about their love/hate relationship, Steinman said "There's no hate to it. It's much more love with tons of extenuating circumstances."

'Bat Out Of Hell' still sells around 200,000 copies each and every year.

Tom Petty And The Heartbreakers shot in 1977. L-R: Benmont Tench (keyboards), Mike Campbell (guitar), Tom Petty (vocals and guitar), Ron Blair (bass), Stan Lynch (drums)

TOM PETTY AND THE HEARTBREAKERS

'TOM PETTY AND THE HEARTBREAKERS'

DATELINE: 9 NOVEMBER 1976

THE FIRST ALBUM FROM **TOM PETTY AND THE HEARTBREAKERS** HAD PEOPLE SCRATCHING THEIR HEADS TRYING TO WORK OUT EXACTLY WHAT IT WAS. *HOWARD JOHNSON* REVISITS IT TO SEE IF THINGS ARE ANY CLEARER NOW…

TOM PETTY AND THE HEARTBREAKERS
'Tom Petty And The Heartbreakers' (Shelter)
Released: 9 November 1976

TRACK LISTING
ROCKIN' AROUND (WITH YOU) (Tom Petty, Mike Campbell)
BREAKDOWN (Tom Petty)
HOMETOWN BLUES (Tom Petty)
THE WILD ONE, FOREVER (Tom Petty)
ANYTHING THAT'S ROCK 'N' ROLL (Tom Petty)
STRANGERED IN THE NIGHT (Tom Petty)
FOOLED AGAIN (I DON'T LIKE IT) (Tom Petty)
MYSTERY MAN (Tom Petty)
LUNA (Tom Petty)
AMERICAN GIRL (Tom Petty)

LINE UP
TOM PETTY – vocals, electric guitar, acoustic guitar, keyboards
MIKE CAMPBELL – electric guitar, acoustic guitar
BENMONT TENCH – piano, Hammond organ, keyboards
RON BLAIR – bass guitar, cello
STAN LYNCH – drums, keyboards

ADDITIONAL MUSICIANS
JEFF JOURARD – electric guitar
DONALD 'DUCK' DUNN – bass guitar
EMORY GORDY – bass guitar
RANDALL MARSH – drums
JIM GORDON – drums
NOAH SHARK – maracas, tambourine, sleigh bells
CHARLIE SOUZA – saxophone
PHIL SEYMOUR – backing vocals
DWIGHT TWILLEY – backing vocals

PRODUCED BY
Denny Cordell

RECORDED AT
Shelter Studio, Hollywood, California

WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?
EMAIL: EDITORIAL@ROCKCANDYMAG.COM

TOM PETTY ON 'TOM PETTY AND THE HEARTBREAKERS': "It doesn't sound like anything else from the time. We wanted to fight disco with the kind of rock that used to come blasting out of the AM radio when every song was a new Creedence or a new Stones."

THE IRONY OF TOM Petty's first album is this. It was only after Britain took such an obvious slice of Americana to its heart that the US finally woke up to the talents of the singer/songwriter/guitar player from Gainesville, Florida. Why would the UK get it first? Despite punk starting to make waves in Britain, it certainly wasn't anything to do with the iconography that Petty – 26 at the time – chose to present to the record-buying public. Released as it was five months before The Clash's debut album and almost a year before the Sex Pistols' 'Never Mind The Bollocks', Petty was happy to show that he was still very much in thrall to rock's archetypal heritage. Look at the leather jacket he's wearing on the cover of the album. Check out the slightly feathery long hair Tom peeks out from under. How about the band logo, a Flying V guitar piercing a blood red heart? There's nothing remotely Musical Year Zero about 'Tom Petty And The Heartbreakers'.

And yet there were at least small signs in the sounds Petty was creating that could rightly be interpreted as a precursor of, if not exactly punk, then certainly new wave. No song ran to four minutes. Four of the 10 numbers didn't even make it to three. In a world of heavy metal excess where songs habitually stretched out, Petty's economy said something about where his head was at.

ALBUM OPENER 'Rockin' Around (With You)' might have had something to do with the album's mis-categorisation too. Its jaggedy rhythm, simplistic drum beat and naïve chorus vocal lines have way more to do with new wave than traditional rock. But the song doesn't set any kind of template for the nine numbers still to come. Not when we're straight into a smoky, blues-flecked slowie titled 'Breakdown' – all electric piano, choppy, distant guitar tones, and radio-friendly chorus. It's a lovely *controlled* piece of rock that clearly hints at Petty's future direction, where he would constantly mix traditional rock with Beatles melodies and country tinges.

'Tom Petty And The Heartbreakers' isn't eccentric, but it is eclectic. 'Hometown Blues' feels like white boys getting their doo-wop albums out and having a crack at it. 'The Wild One, Forever' takes a shot at the epic, surely influenced by Springsteen in his more reflective moments and yet sufficiently driven by Petty's identifiable nasal vocal as to avoid any accusations of mere plagiarism. 'Strangered In The Night', meanwhile, gets a little bit out there as it bends Stealers Wheel's 'Stuck In The Middle With You' out of shape while Petty channels his inner Dylan. Everything about this number screams 'kooky', but the band paint a persuasive enough picture to avoid it descending into artifice. 'Mystery Man' shows Petty hamming up that *faux* country drawl employed by Mick Jagger on Stones numbers like 'Waiting On A Friend' and 'Miss You'. Given that both those songs were released *after* 'Mystery Man' you could ask who was copying whom.

DESPITE THE album's American touchpoints, then, perhaps its broad sweep led to US resistance when it was first issued. 'Tom Petty And The Heartbreakers' sold just 12,000 copies there in the first eight months after its release. Weirdly, the band featured on the cover of various UK music papers long before the States caught on. And the biggest single reason why this raises eyebrows is the album's closer, 'American Girl'. If ever a song sounded like a sure-fire US radio hit, this is surely it. Given that the preceding track, 'Luna', has sufficient spacey gravitas to act as the perfect way to end an album, it's hard to see why 'American Girl' ended up taking that slot. Screaming out to start the record, the song's opening salvo of Byrds-like jangly chords and thumping drums gets the heartbeat racing from the get-go. Then Petty pulls out his most instant vocal melody, perfectly encapsulating the feeling of endless possibilities for the girl he sings about. *"She was an American girl raised on promises/She couldn't help thinkin' that there was a little more to life somewhere else."*

'American Girl' is three and a half minutes of pure rock adrenaline that proved to be the ultimate slowburner. The proof? Despite never making the *Billboard* Hot 100, 'American Girl' has now racked up more than 68 million plays on Spotify.

DESPITE THE ALBUM'S AMERICAN TOUCHPOINTS, PERHAPS ITS BROAD SWEEP LED TO U.S. RESISTANCE WHEN IT WAS FIRST ISSUED. 'TOM PETTY AND THE HEARTBREAKERS' SOLD JUST 12,000 COPIES THERE IN THE FIRST EIGHT MONTHS AFTER ITS RELEASE.

Tom gives it some gurning onstage at the Hammersmith Odeon, London, 14 May 1977

'TOM PETTY And The Heartbreakers' isn't a typical rock record, though there's nothing on it that should scare you off. What it does is bend traditional formats to its own off-kilter will – and ends up all the better for it.

HOWARD JOHNSON

THE ORIGINAL REVIEWS

"'Tom Petty And The Heartbreakers' is purely and simply the best mainstream rock debut by any American band this year and anyone who doesn't rush out and buy the booger immediately don't know nothin'. I like the record so much I take it into the office with me and play it every day. And – surprise, surprise – practically everyone else in Soundsland gets excited about it too."

– Giovanni Dadomo, *Sounds*, 1 January 1977

"Petty, another punk rock, black leather-jacketed offshoot, delivers an assortment of sullen ballads and uptempo shriekers. This album gains impact on its second spin as Petty's laid back vocals become rather infectious."

– *Billboard*, 4 December 1976

'TOM PETTY AND THE HEARTBREAKERS' FACT: The band supported their debut album by opening a show in Columbus, Georgia for Kiss. It's hard to imagine a more incongruous coupling. Suffice to say The Heartbreakers didn't exactly go down a storm!

Photos: Getty Images/Michael Ochs Archive; Getty Images/Ian Dickson/Redferns

STRIKTLY FOR KONNOISSEURS

MONSTER ROCK ALBUMS FOR THOSE WHO NEED TO GO DEEPER

MICHAEL BOLTON – 'Everybody's Crazy'

(COLUMBIA)

ORIGINAL RELEASE DATE – 1985

LINE UP
MICHAEL BOLTON – LEAD VOCALS
BRUCE KULICK – LEAD GUITARS
DENNIS FELDMAN – BASS GUITAR
CHUCK BURGI – DRUMS

AFTER SIGNING HIS FIRST record deal with RCA in the early '70s, Michael Bolton's career was almost over before it began. Recording under his real name of Michael Bolotin, the man from New Haven, Connecticut issued a couple of lame solo albums – 1975's 'Michael Bolotin' and 1976's 'Every Day Of My Life'. But it was while playing live in support of that second release that he first met the guitar-playing Kulick brothers, Bruce and Bob.

Bolotin asked them to form a band with him, but while Bob declined, Bruce and Michael formed the hard rock outfit Blackjack in late '78. Signed to Polydor, Blackjack cut two albums, 1979's 'Blackjack' and 'Worlds Apart' in 1980. Neither release set the world alight and Polydor dropped the band but, undeterred, Bolotin concentrated on his songwriting skills. He anglicised his last name to Bolton and co-wrote 'How Am I Supposed To Live Without You', a Top 20 US hit for Laura Branigan. Inspired to have another go as a recording artist in his own right, Bolton signed to Columbia and released the 'Michael Bolton' album in 1983.

THIS RELEASE again made little commercial impression, but Columbia agreed to a second LP of Bolton's slick hard rock, with English producer Neil Kernon in the chair. The songs had contributions from Touch and American Tears mainman Mark Mangold, Aerosmith and Cheap Trick collaborator Mark Radice, and one of the co-writers of Steve Perry's 'Oh Sherrie' hit, Randy Goodrum. Columbia were clearly throwing the kitchen sink at this one. Yet when 'Everybody's Crazy' was released, in March of 1985, it failed to produce sales. Only over time did it come to be widely recognised by aficionados as an AOR classic.

'EVERYBODY'S CRAZY' would clearly frighten the fans who eventually flocked to hear Bolton's middle of the road music. Here his voice is set to stun. Sure, it's equal parts Sam Cooke and Otis Redding, but 'Everybody's Crazy' shows Bolton had real rock'n'roll swagger.

The pounding drums and swirling synths of album opener 'Save Our Love' get things underway, and when the earworm chorus kicks in it's game over for any true AOR fan. As 'Everybody's Crazy' and 'Can't Turn It Off' deliver top class radio rock in spades, it's down to 'You Don't Want Me Bad Enough' and 'Don't Tell Me It's Over' to flex their harder rock muscles and prove that 'Everybody's Crazy' isn't entirely smooth. Bolton's incredible vocals are matched by the inspiring guitar work of Bruce Kulick (who'd joined Kiss by this time).

'MICHAEL BOLTON' logged sales of around 100,000 units, but inexplicably 'Everybody's Crazy' tanked. According to Bolton's manager, Louis Levin, it was this album's failure that forced the singer to go in a different direction. His next album, 1987's 'The Hunger', was a much softer affair and highlighted Bolton's credentials as a soul/pop singer rather than a hard rocker. Taking his foot off the rock gas worked for Bolton. 'The Hunger' eventually went double platinum in the US.

In a *Kerrang!* poll in 1988 the magazine's readers voted 'Everybody's Crazy' as the second best AOR album of all time, narrowly losing out on the top spot to Journey's 'Escape'. Connoisseurs clearly believed talent and class shouldn't be measured in sales alone. And rightly so!

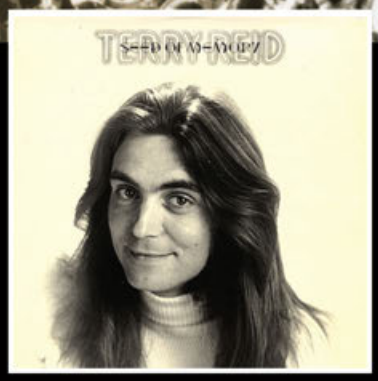
Rob Evans

Photos: Getty Images/Paul Natkin; Getty Images/Michael Ochs Archives

TERRY REID – 'Seed Of Memory'

(ABC)

ORIGINAL RELEASE DATE – 1976



LINE UP
TERRY REID – GUITAR, VOCALS, HARMONICA
DAVID LINDLEY – ACOUSTIC AND SLIDE GUITAR, VIOLIN
BEN KEITH – PEDAL STEEL
JOEL BERNSTEIN – ACOUSTIC GUITAR
LEE MILES – BASS
JAMES GADSON – DRUMS
SOKO RICHARDSON – DRUMS

BACK IN 1968 WHEN Jimmy Page was looking to remodel The New Yardbirds as a pile-driving heavy blues rock outfit, Terry Reid was his first choice singer for the new line-up. It wasn't hard to see why. The Englishman had an astonishing, widescreen and flexible voice. But Reid already had a contract with management mogul (and Zeppelin manager Peter Grant's erstwhile business partner) Mickie Most and his future looked super bright. He'd already released an album in America, 'Bang, Bang You're Terry Reid', a promising set of psychedelic pop rock, a style that record collectors would come to call freakbeat. And Reid also had another set of songs in the pipeline for international release. So he backed himself and turned Page down, but was gracious enough to recommend a couple of unknowns to the guitarist for the new group, singer Robert Plant and drummer John Bonham. The rest, of course, is history.

SADLY REID'S own career stalled after disagreements with Most about his future direction. The singer wasn't particularly keen on the idea of pop stardom and in 1969 his underwhelming, eponymous album stiffed.

Then in 1973, with Zeppelin the biggest thing in music, Reid returned with an album on Atlantic, which just happened to be Zeppelin's recording home too. Backed by a stellar band that included future Jackson Browne guitarist David Lindley and drummer Alan White, who would go on to join Yes, Reid released the excellent 'River' album. Again it bombed.

Undeterred, Reid tried again in 1976 when he recorded 'Seed Of Memory' for another label, ABC Records. Industry insiders knew what a special talent Terry was, so once more he got to work with top class professionals. David Lindley again played on the album, but this time superstar musician Graham Nash came on board as both producer and backing vocalist.

'SEED OF Memory' explores a number of different musical styles, but the album is held together beautifully by Reid's astonishing voice, proving beyond doubt that Page's initial instincts were spot on. From the caress of ballad 'To Be Treated Rite' through to the laid-back, Free-like blues rock of the magnificent title track, and on to the crunching heavy riff rock of 'The Way You Walk', this is clearly a class act at work. Reid even stretches out to deliver some reggae on 'Ooh Baby (Make Me Feel So Young)' and country and western on opener 'Faith To Arise' to impressive effect.

TERRY REID has never seemed bitter at missing the Zeppelin bus, and while he never achieved huge commercial success he remains an artist's artist. Cheap Trick recorded his song 'Speak Now Or Forever Hold Your Peace', REO Speedwagon laid down 'Without Expression (Don't Be The Man)' and Jack White performed 'Rich Kid Blues' with his band The Raconteurs. Robert Plant himself, meanwhile, has acknowledged that Reid was probably the best singer of that fertile late '60s period.

'Seed Of Memory' is well worth spending time with. For sure, this isn't non-stop headbanging territory. But as a perfect example of '70s rock, delivered by a voice to end all voices, this is an absolute joy.

Giles Hamilton

ROCK CANDY REISSUES

THE VERY LATEST HOT RE-RELEASES FROM THE LABEL

The Max Webster line-up that recorded 'A Million Vacations'. L-R: Dave Myles (bass), Kim Mitchell (guitar and vocals), Terry Watkinson (keyboards and vocals), Gary McCracken (drums and vocals)

MAX WEBSTER – 'A Million Vacations'

ORIGINAL RELEASE DATE – 1979

LINE UP
KIM MITCHELL – guitar and lead vocals
TERRY WATKINSON – keyboards, vocals and lead vocals on 'Let Go The Line' and 'Charmonium'
DAVE MYLES – bass and vocals
GARY MCCRACKEN – drums, percussion, vocals and lead vocals on 'A Million Vacations'
PYE DUBOIS – lyricist

BACKGROUND
Max Webster must surely be one of the all time greats at capturing the imagination and interest of progressive rock fans. Once you get your head around the fact that they weren't named after a band member – or even a real person – then suddenly all their inherent weirdness becomes endearing.

'A Million Vacations' is Max Webster's fourth album, their most commercially palatable record by a country mile, and an LP that went platinum in Canada, spawning three hit singles. It also opened up the international market for Max Webster, who supported Rush on their 1979 'Hemispheres' European tour. The album, in keeping with the band's quirky approach, was helmed not by a seasoned record producer, but by a TV advertising executive and jingle writer called John de Nottbeck. It was a smart move as the record not only celebrated the band's progressive rock roots, but also showcased their ambition to widen their appeal to a broader church.

The general consensus among Max devotees is that not only is this the band's most accessible work, but it's also their most complete attempt to deliver a record marrying the intellect of progressive rock with the joyous abandon of pure pop. Neither style diminished the other, giving birth to a sound that should've elevated Max Webster to a bigger and better commercial future.

WHAT GUITARIST AND VOCALIST KIM MITCHELL SAYS:
"I think some of the nice elements that Max Webster had came together really well on [opening track] 'Paradise Skies'. It was a good performance and was one of our better-written tunes. Lyrically, Pye was pretty out there most of the time, and that one was just a little more relatable to people. *'Happiness is beginning to ride, from the streets into paradise skies.'* It was kind of a nice image that I think people dug. The record company [in Europe] loaded stacks of money into the band. We played the Marquee, where people like The Who got their start, and there were four nights at the Hammersmith Odeon in London [supporting Rush]. That's a prestigious gig to play."

TRACKS TO CHECK OUT
'A Million Vacations' contains a number of great songs including 'Let Go The Line', 'Night Flights', 'Charmonium' and the subversive title track, laced with Pye Dubois' caustic lyrics and unexpected-yet-amusing car horn parps. Best of all, though, is 'Paradise Skies', a triumphant composition that *almost* secured Max Webster an international hit.

MORE BANG FOR YOUR BUCK
The Rock Candy CD is fully remastered, featuring a 16-page colour booklet, enhanced artwork, rarely seen photos and a 3,500 word essay by Max Webster experts Martin Popoff and Jon Richards.

THE WORD FROM RC BOSS DEREK OLIVER
"I can still remember Max Webster's gig at Hammersmith Odeon in 1979 – and not just for the music either. The band was the most ragtag collection of musicians I'd ever seen, fronted by the flamboyant Kim Mitchell, sporting possibly the world's largest pantaloons and a pint-sized T-shirt. But Max Webster were musical perfection – especially Kim's lead guitar playing – and were as out-there as anyone could've wished for."

The Scream L-R: John Alderete (bass), John Corabi (vocals), Bruce Bouillet (guitar), Walt Woodward III (drums)

THE SCREAM – 'Let It Scream'

ORIGINAL RELEASE DATE – 1991

LINE UP
JOHN CORABI – lead vocals, acoustic guitar
BRUCE BOUILLET – electric, acoustic and lap steel guitar
JOHN ALDERETE – electric and acoustic bass, vocals
WALT WOODWARD III – drums, percussion, vocals

BACKGROUND
'Let It Scream' was arguably the last of the great traditional hard rock albums to make it out alive before the rise of grunge and alt-rock put the kibosh on all things musically flamboyant. It was a record that pretty much flew under the radar when it was first released in 1991, but has subsequently become one of the most respected and revered albums of the early '90s.

The Scream had an experienced line-up including former members of underground hard rock legends Racer X and Americade, together with former Angora singer John Corabi. They were quickly signed to the newly-formed Hollywood label, and found an early ally in noted industry legend and producer Eddie Kramer of Led Zeppelin and Kiss fame. Kramer was enthralled by the band's potential and widescreen appeal and was happy to produce their debut. Recorded in LA, 'Let It Scream' is a riot of serious riffs and unfettered thrills. The formidable vocals of Corabi are surrounded by a thunderous mayhem that wouldn't sound out of place on an Aerosmith, Cinderella or Skid Row record.

Although the album failed to sell well it did turn heads, not least those of Nikki Sixx and Tommy Lee of Mötley Crüe. The very day that vocalist Vince Neil left Crüe in 1992 they called Corabi. Perhaps unsurprisingly, Corabi accepted the offer and left The Scream. He stayed with Mötley Crüe until 1997 and eventually joined The Dead Daisies.

WHAT VOCALIST JOHN CORABI SAYS
"I was about to leave for a gig when the phone rang. My wife answered it and told me I should take the call – it was Tommy Lee and Nikki Sixx! What they told me would change my life. They revealed Vince Neil had literally just been fired and asked if I'd audition to replace him and jam with them. I asked when, and they replied, 'Monday'. It was Friday when I took the call. My manager said I had to go for it – this was the chance of a lifetime. But I wasn't even a Mötley Crüe fan! I had none of their records. My collection at the time had albums from Grand Funk Railroad and Led Zeppelin, that sort of band."

TRACKS TO CHECK OUT
There was nothing understated about The Scream's music. Even the ballads showcased a certain electricity that gave their style a classic sheen. Songs such as 'Outlaw', 'I Don't Care' and 'Love's Got A Hold On Me' are loaded with prime hard rockin' swagger. Make sure you also listen to the touching ballad 'Father, Mother, Son' and the epic stomper 'Man In The Moon'.

MORE BANG FOR YOUR BUCK
The Rock Candy CD is fully remastered, featuring a 16-page colour booklet, six live bonus tracks, enhanced artwork, rarely seen photos and a 3,500 word essay by *Rock Candy Magazine* editor-at-large Malcolm Dome, including a new interview with John Corabi.

THE WORD FROM RC BOSS DEREK OLIVER
"The music business is littered with those who *should* have made it to the big league, and nowhere is this better illustrated than with The Scream. If it weren't for bad timing and adverse circumstances they surely would have exploded to international fame and secured a place in the pantheon of classic rock acts. This album is also arguably the last great Eddie Kramer production, and we can now celebrate and analyse it with clear perspective and renewed enthusiasm."

Buy these albums and tons of other great releases at www.rockcandyrecords.com

ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

TYGERS OF PAN TANG 'Hellbound Spellbound Live 1981'

(MIGHTY MUSIC)

WHAT'S THE STORY?
Early frontrunners of the New Wave Of British Heavy Metal, the band from Whitley Bay in North East England became best known as the proving ground for Thin Lizzy and Whitesnake guitarist John Sykes. This is a revamped reissue of a recording from Nottingham's Rock City venue on 23 April 1981, the second date of the band's UK tour supporting second album 'Spellbound'. Originally recorded by much-missed producer Chris Tsangarides, 'Hellbound Spellbound Live 1981' features what's now regarded as the classic Tygers line-up of vocalist Jon Deverill (from Wales), guitarists John Sykes (from Reading) and Robb Weir, bassist Rocky Laws, and drummer Brian Dick. The album has been remixed and remastered by Soren Andersen.

WHAT BASSIST AND FOUNDER MEMBER ROCKY LAWS SAYS
"Off the back of what were our two best albums, this tour was probably the 'classic' line up of the Tygers at their most exciting. We might have got more professional and more experienced on later tours, but for raw excitement this was hard to beat."

ANY EXTRAS?
The album is available on CD, as a gold digipack CD limited to 2000 copies, and on 140g vinyl in a gatefold sleeve. If you're a real Tygers nut, though, there's also a deluxe box set edition. It includes a gold vinyl pressing of the LP in a gatefold sleeve, a gold digipack CD with a 20-page booklet, an A2 poster signed by Robb Weir, an original laminated tour pass with a keyhanger and a free ticket to the band's performance at the Nordic Noise Rock Festival in Denmark on 11 May 2019. The box set is limited to 500 copies and you will have to make your own way to the festival. All the formats of the album include sleeve notes, original press photos, rare live and behind-the-scenes photos, flyers, interviews and press clippings.

HIGHLIGHTS
This is definitely the Tygers in their prime. When you hear how dynamic and energetic the band sounded back in 1981 you can understand why they were seen as genuine rivals to Iron Maiden and Saxon. The versions of 'Euthanasia', 'Gangland' and 'Wild Cat' included here are perhaps the definitive performances of those songs and John Sykes' guitar work is simply peerless. This ranks amongst the best live albums of the NWOBHM era.

Malcolm Dome

BERNIE MARSDEN *Tales Of Tone And Volume*

(RUFUS PUBLICATIONS)

WHAT'S THE STORY?
Having already penned a highly entertaining autobiography, *Where's My Guitar?*, Bernie Marsden next dreamed up this hardware-based successor. Two years in the making, *Tales Of Tone And Volume* painstakingly details the guitar collection of the musician best known for those golden years with Whitesnake, but whose technique is drawn lovingly from the blues.

WHAT BERNIE MARSDEN SAYS
"My wife would say I own too many guitars. There are about 70 of them in this book, collected over 40-odd years. My first idea was to put together a calendar, but the publisher said, 'I think we can do better than that.' And it all got out of control."

BEST BITS
There isn't so much a 'best bit', because the book's concept is universally strong. Guitar by guitar and amp by amp, Marsden tells each item's unique story; where it was bought, how much it cost, adaptations and previous owners, which key recordings and/or concerts it was used on, and a few anecdotes. Melvin May's beautiful close-up images of Marsden's collection, meanwhile, complement the enthusiastic words perfectly. If you're into guitar porn, this is manna from heaven.

DOES IT HIT THE SPOT?
Very much so. *Tales...* is a suitably lavish affair, available in three levels of grandeur – Standard, The Guitarist's Edition and The Beast Edition – ranging from £95 to £495. Each features a CD of music as well. Contributions from some of Marsden's musician friends – Steve Lukather, Mick Box, Steve Morse and Warren Haynes among others – are a joy to read. But the greatest pleasure is feeling Bernie's unquenchable enthusiasm for his subject through every single word he writes.

Dave Ling

REO SPEEDWAGON 'Classic Years 1978-1990'

(HNE/CHERRY RED)

WHAT'S THE STORY?
Hot on the heels of last year's 8CD box set, 'The Early Years 1971–1977', comes what I would term 'The AOR Years 1978-1990'. In 1977 bassist Gregg Philbin left REO to be replaced by Bruce Hall, and this line-up change coincided with a drastic change in sound on 1978's 'You Can Tune A Piano, But You Can't Tuna Fish'. For the first time REO scored a couple of bona fide hits with 'Roll With The Changes' and 'Time For Me To Fly'. Suddenly elevated to US radio staples, the band's big moment came with the release of 'Hi Infidelity' in November 1980. The album was packed with radio-friendly rockers and went on to sell over 10 million copies in the US alone. The mighty 'Keep On Loving You' became one of the most recognisable anthems of the '80s and tracks including 'Don't Let Him Go' and 'Take It On The Run' firmly established REO as a major commercial force.

WHAT VOCALIST & GUITARIST KEVIN CRONIN SAYS
"No one could have imagined the phenomenon of 'Hi Infidelity'. It changed our lives in profound ways and is to a great degree responsible for the band's longevity. People come to see us live for many reasons, but 'Hi Infidelity' is surely a powerful draw."

ANY EXTRAS?
There's a treasure trove of radio edits, unreleased demos, and live tracks. At the end of disc one, for example, you get the 1978 promo album 'Live Again', featuring a host of older REO staples such as 'Son Of A Poor Man' and 'Ridin' The Storm Out'. The whole of disc four, meanwhile, is made up of early demos and live recordings of tracks from 'Hi Infidelity'. And the CD booklet notes are written by *Rock Candy Mag*'s Malcolm Dome.

HIGHLIGHTS
All nine CDs have their magical moments, but one undoubted highlight is the long version of 'Roll With The Changes' from the 'Tuna' album. It's great to hear 'Heavy On Your Love' from 1979's underrated 'Nine Lives', where now sadly departed guitarist Gary Richrath absolutely smokes. Of course you also get some excellent AOR, including 'Keep The Fire Burnin'' and 'Girl With The Heart Of Gold' from 1982's much misunderstood 'Good Trouble' album. Interesting oddities include a song called 'Wherever You're Goin' (It's Alright)', which originally surfaced on the 1985 soundtrack album to Steven Spielberg's movie *The Goonies*, and a live reggae version of 'Keep On Loving You'. It's quirky for sure, but is surprisingly catchy and works a treat.

Xavier Russell

ZZ TOP 'Tejas'/'El Loco'

(NUCLEAR BLAST)

WHAT'S THE STORY?
Ready for some primo ZZ blowing in from Texas, hot as a desert wind and as venomous as a peeved rattlesnake? Then you're in the right place. 'Tejas' from 1976 and 'El Loco' from '81 span the authentic barroom blues of the early years and the slick, funny, knowing chart incarnation with the long beards and spinning guitars that was to follow. Both are reissued here on purple vinyl.

WHAT VOCALIST & GUITARIST BILLY GIBBONS SAYS
"You have to understand that the ultimate end, in terms of an artistic exchange, is to impart a consciousness that will elevate the listener/viewer without scaring him. We've developed a sound which a lot of people can relate to, and I don't want to even think of altering that too much."

ANY EXTRAS?
No. Which may come as something of a relief to those who remember some of the original CD transfers which, in the view of many Top purists, messed too much with the vinyl sound. These are the straight-up ZZ Top originals.

HIGHLIGHTS
'Tejas' offers a couple of future classics in 'Arrested For Driving While Blind' and the instrumental 'Asleep In The Desert', while 'El Loco' – which came after 1979's excellent 'Degüello' – has been described by Gibbons as "an interesting turning point," what with its early iteration of the synthesiser backings that would characterise the 'Eliminator' era. Check out 'Tube Snake Boogie' and band favourite 'Groovy Little Hippie Pad' for fiery proof.

Jon Hotten

Photos: Iconic Pix/George Chin; Getty Images/Lynn Goldsmith/Corbis/VCG;

THE INSIDE TRACK

Sweet performing live on UK music show *Top Of The Pops*, London, 1974. L-R: Mick Tucker (drums), Steve Priest (bass), Brian Connolly (vocals), Andy Scott (guitar)

ARMORED SAINT BASSIST **JOEY VERA** GIVES YOU THE LOWDOWN ON ONE OF HIS FAVOURITE BANDS, UNDERRATED BRITISH ROCKERS **SWEET**

"I GREW UP IN Los Angeles in the mid-'70s when FM radio was king. Radio was the only way to hear music, really, especially new music. I was already getting into bands like UFO, Thin Lizzy, AC/DC, Kiss, Aerosmith, Queen and Bad Company. But in the spring of 1975, while listening to the legendary KMET station, I heard this whining synth intro to a song leading into some gigantic, crashing power chords. The song was 'Fox On The Run' by a band called Sweet and it soon became the summer hit on radio stations all across America.

"I'm a sucker for melody and love a great pop song, so when I discovered Sweet they had me hook, line and sinker. The huge melodies, the guitar-driven songs and the polished production were as good as anything out there. I soon dug deeper and found out how Sweet had started out as a bubblegum pop act, totally different to when I first picked up on them.

"'FOX ON The Run' was taken from the US version of their 'Desolation Boulevard' album and it acted as a perfect gateway to the band's heavier songs. I didn't know it at the time, but 'Desolation Boulevard' was a compilation of sorts. Not that it mattered. That record has it all. I'd discovered a band that could perform both a pop-driven rock song and a really heavy number on the same record – and pull both styles off with absolute conviction. Numbers like 'Set Me Free' and 'Sweet F.A.'... Forget about it! It didn't matter to me that Sweet had started out as a contrived boy band of sorts, fuelled by the writing and production team of Mike Chapman and Nicky Chinn. By the time I found them, Sweet were already writing and producing their own music – and most of it was damn good.

"THE BAND members were all amazing, but I particularly liked drummer Mick Tucker. When you listen to these recordings, keep in mind the year when they were made. Mick was way ahead of his time. Ever wonder where Tommy Lee of Mötley Crüe got his style from? Mick was one of the first guys to use double bass drum in fast songs. It's so much fun air drumming to Mick Tucker!

"Guitarist Andy Scott was also impressive, though – a great player with a toolbox full of chops and tricks. On occasion he'd give a nod to some of his influences, including his British pal Brian May. Andy was super creative in the studio, too. Vocalist Brian Connolly and

Photos: Getty Images/Michael Putland; Getty Images/Paul Natkin

bassist Steve Priest also shone bright – and what f*cking great rock star names all of these guys had!

"FOR ME, Sweet's golden age was between 1974 and 1977 when they released three incredible albums, 'Desolation Boulevard', 'Give Us A Wink' and 'Off The Record'. I go back to these records all the time, both for pure enjoyment and for inspiration. Take a listen to Armored Saint's 'That Was Then, Way Back When'. It's an unabashed tip of the hat!

"Right around 1977 I checked out the band's previous LPs, but in America the only thing I could find was a compilation album called 'The Sweet'. The version I bought featured artwork of a pair of female lips with a protruding tongue about to wax what looks like a Snickers Bar. That was genius to my 15-year-old mind! This record featured a lot more of the trite bubblegum pop that was happening in the UK at the time, but I liked it all the same. 'Little Willy' and 'Wig-Wam Bam' are great pop songs! But in among the mix of singles and B-sides you could still hear the heavy genius that was about to bloom. 'Hell Raiser', 'Block Buster' and 'Need A Lot Of Lovin'' were pretty ahead of their time, given that they were all recorded between 1971 and 1973.

"ONE OF Sweet's best songs that still slays me to this day is 'Action' from the 1976 album 'Give Us A Wink'. It's insanely well written with power, melody and interesting progressive changes. Epic stuff. But that wasn't the only good song on this album. Uptempo numbers like 'White Mice' and 'Keep It In' would soon have an influence on a few of the New Wave Of British Heavy Metal bands that came through in 1979. Although 'Give Us A Wink' maybe lacks some of the shimmer of 'Desolation Boulevard' it's still a killer record.

"SADLY SWEET'S career went south pretty quick and by the time I graduated middle school they were already done. After the purple patch from '74 to '77, they made one more record with Brian Connolly, 1978's 'Level Headed', which featured the band's last hit single, 'Love Is Like Oxygen'. I love the album version of this song, because it totally goes against any rule about what a single should be for radio. And yet all seven minutes of the song got tons of radio play. Bravo.

"Sweet made three more records as a three piece, but the band came to an end after the aptly titled 'Identity Crisis' in 1982. Sweet then slid into the abyss of the 'Where are they now?' bins. It was a sad way to go out, but what a great f*cking band all the same."

JOEY VERA'S SWEET PLAYLIST

'ACTION'
(from 'Give Us A Wink', US version, 1976)
"I love this song because it's got a little bit of everything – the killer Sweet vocal sound, great guitar work and a pounding rhythm section. The cellos on the intro set things up perfectly so that when the band kicks in, well it smacks you in the gut! Brian Connolly really delivers on this one – and watch out for an almost proggy middle section. If this doesn't get your blood pumping, then something's wrong with you."

'SWEET F.A.'
(from 'Desolation Boulevard', US version, 1975)
"This song is so heavy, and has a great chorus. I love Andy Scott's galloping guitar riff set against Mick Tucker's simple kick drum pattern, before Mick then kicks things into double time. The way the drums kind of overplay makes the song feel really chaotic and that has totally inspired me in a few things I've written."

'SET ME FREE'
(from 'Desolation Boulevard', US version, 1975)
"This song surely influenced many of the NWOBHM bands. I'd consider it a pre-thrash tune with killer hooks, great guitar patterns and fabulous drum work. The accents in the chorus are so heavy, the middle breaks are so tight and the production is great too. Quite simply a brilliant heavy metal tune."

'LIVE FOR TODAY'
(from 'Off The Record', US version, 1977)
"I'm a sucker for a good rockin' song. Although the main riff is straight from the rock'n'roll textbook, the band adds enough of its signature arrangements and vocal harmonies to make this sound like a classic Sweet number. A great tune where you can really feel the urgency in Brian Connolly's voice."

THREE TRACKS TO AVOID

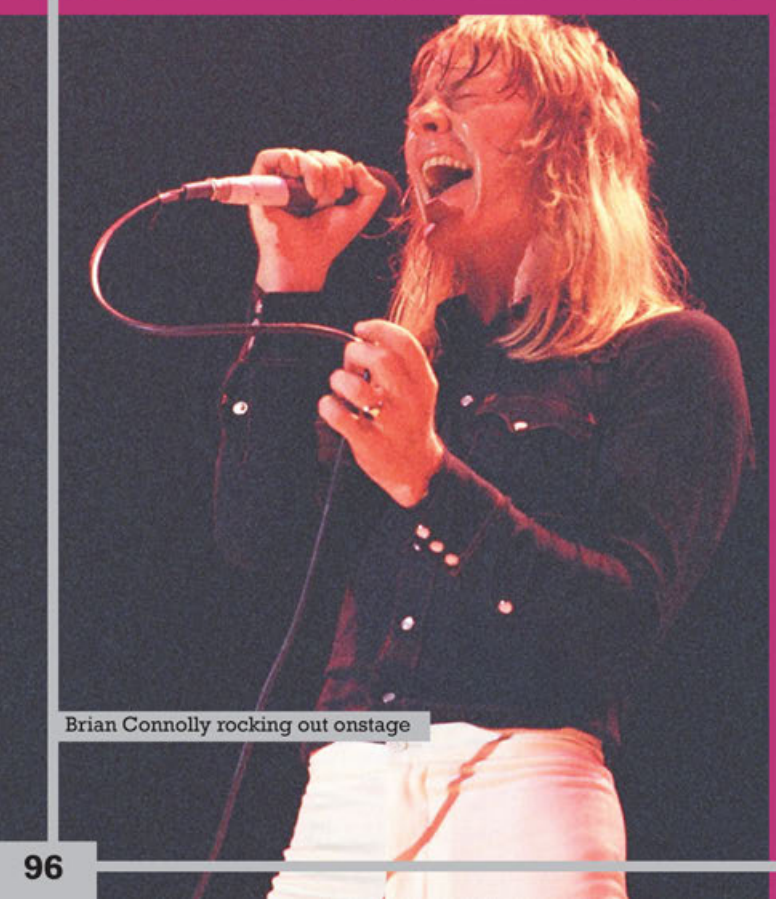
'CO-CO'
(from 'Funny How Sweet Co-Co Can Be', UK version 1971)
"Mike Chapman and Nicky Chinn ended up writing some killer tunes for these guys, but this ain't one of them. It sounds like a poor regurgitation of a late '60s bubblegum pop band. But this is 1971 and you'd think Sweet would've been ready to move on and embrace the more guitar-driven rock of the time. I've got nothing against a cool Caribbean groove, but this doesn't do the band any justice."

'HONEYSUCKLE LOVE'
(from 'Funny How Sweet Co-Co Can Be', UK version 1971)
"This is a band composition, so let's put it down to growing pains. There's plenty of *my own* early material that makes me cringe. This song sounds miles away from where Sweet ended up, but I guess T-Rex were influencing everybody in 1971. This song lacks identity, but what do you expect when you know Sweet was a manufactured group at this point?"

'FUNK IT UP (DAVID'S SONG)'
(from 'Off The Record', 1977)
"Truth is, the later we go into Sweet's career, the more tunes start to miss their mark. It feels like they wanted to prove something to the masses, that they were a band to be taken seriously, and wanted to flex all their musical muscles. On this tune, though, Sweet venture off into quasi-disco funk. I love funk, but no cigar this time boys."

THE INSIDE TRACK

It was executive travel all the way for Sweet in 1973



Brian Connolly rocking out onstage

Andy Scott: "A great player with a toolbox full of chops and tricks."

THE ALL-TIME CLASSIC – 'DESOLATION BOULEVARD' (US VERSION 1975)

"This record oozes teenage urgency. Every time I hear it, it takes me right back to that feeling. I can't deny the golden melodies that run throughout this album, from the raucous 'Ballroom Blitz' to the heavy-as-f*ck 'Sweet F.A.' and all points in between. I love 'Set Me Free', with its amazing drum track and great guitar work. 'No You Don't' is sung by bassist Steve Priest, so adds a different flavour, while 'A.C.D.C.' and 'Fox On The Run' show off the band's poppier side. I can't deny those melodies. Plus, the production on this record still holds up today. The guitar sounds, the drum sounds, the vocals. All amazing."

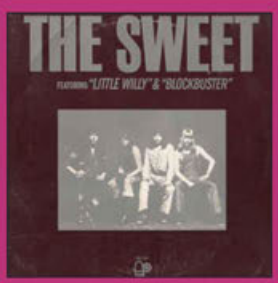
THE ONE FOR CONNOISSEURS – 'GIVE US A WINK' (US VERSION 1976)

"Opening track 'Action' alone would be enough for me to recommend this album, the first that Sweet wrote and produced on their own. Although the production lacks some of the qualities of 'Desolation Boulevard' the songwriting is absolutely killer. The group ditched a lot of their earlier bubblegum chord progressions here and replaced them with dynamics that were both heavy and creative. The band members sound like they're stretching out musically. There's four-on-the-floor groove on 'The Lies In Your Eyes', some great Andy Scott guitar work on 'White Mice', touches of funk in 'Healer', and leanings towards a ballad on 'Lady Starlight'.

THE ONE TO AVOID – 'FUNNY HOW SWEET CO-CO CAN BE' (1971)

"This was the band's first full UK album release. They were kind of manufactured and were put together alongside a writing and production team. That means there's little group authenticity here. Sure, the album contained a few radio hits, but to me it reeks of cookie cutter music. The lame 'Let's jump on the glam bandwagon' image didn't help matters either. I'm glad Sweet had ditched that look by the time I found them."

THE RARITY – 'THE SWEET' (COMPILATION, US VERSION, 1973)



"It's actually very hard to find this thing anywhere, but it was officially Sweet's 1973 US debut release. As an intro to the band it makes a far better first impression than their UK debut. Aside from the traces of bubblegum left on the soles of their shoes on 'Little Willy' and 'Wig-Wam Bam', the Sweet sound really starts to take shape on songs like 'Hell Raiser' and 'Block Buster', while tunes like 'Done Me Wrong Alright' and 'Need A Lot Of Lovin'' provide some top quality rock'n'roll."

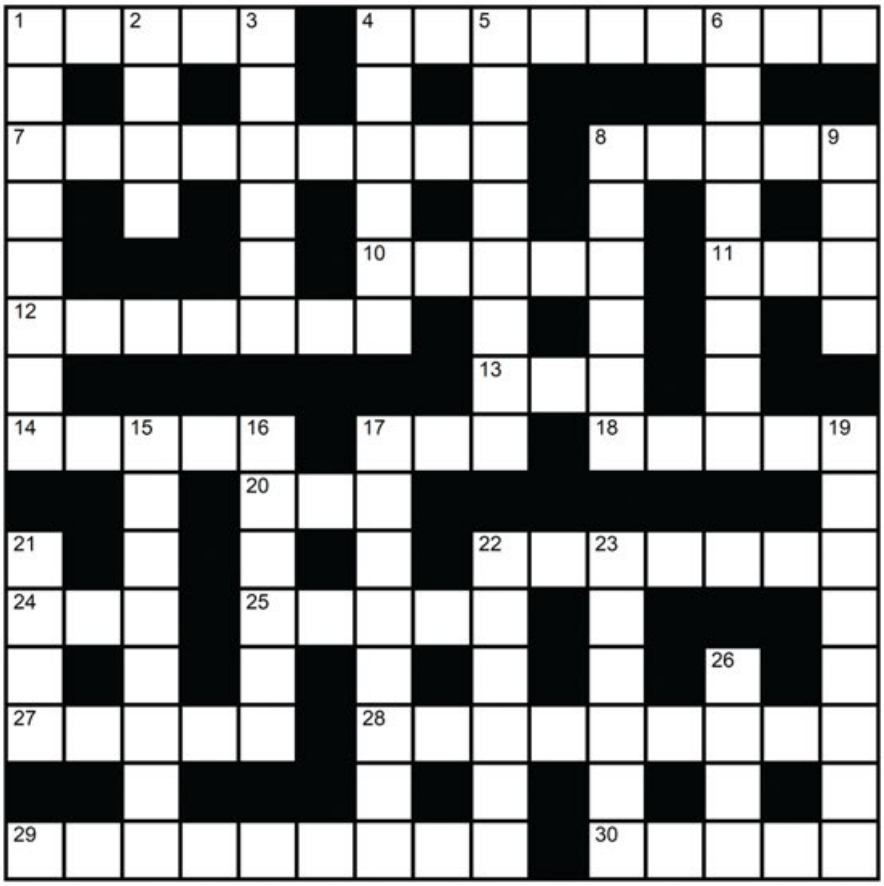
BEST FILM/VIDEO – *LIVE AT MUSIKLADEN 1974*

"Sadly, I never got to see Sweet live. Even worse, there's not much out there as far as good quality live video recordings go. As far as I can tell, this performance of eight songs for German TV show *Musikladen* only appears on certain versions of a DVD entitled *Action! The Ultimate Story*, though you can certainly see some of it on YouTube. What's great about this footage is that it captures the band totally raw. The energy is great as Sweet tear into superb versions of 'No You Don't', 'Sweet F.A.' and 'Burn On The Flame'. If Brian Connolly's stage presence feels a tad less than animated, drummer Mick Tucker more than makes up for it. Mick was a great player and was a lot of fun visually. It was sad that we lost him to leukaemia in 2002. Check out his stick work on the drum solo in 'Man With The Golden Arm' for a great example of his talent."

Photos: Getty Images/Fox Photos; Ron Sobol; Getty Images/Michael Putland

CROSSWORD

Roll up, roll up laydeez and gennelmen. It's time to pit your wits against the *Rock Candy* crossword...



The *Rock Candy* crossword is compiled by former *Kerrang!* writer **Jason Arnopp**, whose book *From The Front Lines Of Rock* gathers the highlights from his career in journalism. Featuring vintage interviews with the likes of Iron Maiden, Metallica, Kiss, Guns N' Roses, Bon Jovi and Queensrÿche, it's out on Kindle via Amazon sites worldwide or can be bought direct from Arnopp in several formats, via **payhip.com/Arnopp.**

7 ACROSS: KISS

4 DOWN: SWEET

14 ACROSS: MICHAEL SCHENKER

21 DOWN: SLAYER

ACROSS

1 Sharon's surname before she became Mrs Osbourne. (5)
4 Back in 1984 Lita Ford was 'Dancin' -- --- ----'. (2,3,4)
7 The fourth Kiss studio album from 1976 that opened with 'Detroit Rock City'. (9)
8 Metal pioneers Blue ----- covered 'Summertime Blues'. (5)
10 Vandenberg's third album from 1985, featuring 'Pedal To The Metal'. (5)
11 First word in the title of the quiet 1988 debut album from Kings X. (3)
12 Thin Lizzy and Slayer both opened albums with a song called 'Angel -- -----'. (2,5)
13 Naughty Uriah Heep set out to 'Cheat 'N' ---' in 1977. (3)
14 Michael Schenker gunned his 1980 debut album into life with a riff-tastic number titled '----- And Ready'. (5)
17 That ol' romantic Jon Bon Jovi never wanted to say 'Good---' on 'Slippery When Wet'. (3)
18 Magnum got up really early on their 1985 album 'On A Storyteller's Night'. In fact, it was 'Before First -----'. (5)
20 Cheap Trick were taking a cue from Elvis back in 1980 with '--- Shook Up'. (3)
22 Just one of either Perry, Cooper or Depp hanging in Hollywood. (7)
24 Aerosmith bizarrely wanted to do this to wealthy folk. (3)
25 Fish's doctrine on his 1991 solo album 'Internal Exile'. (5)
27 Bruce Dickinson and Adrian Smith wrote a song for the singer's fifth solo album 'The Chemical Wedding' called 'Killing -----'. (5)
28 It was a dirty job, but somebody had to do it. Exciter spent 1986 '--------- The Wicked'. (9)
29 Alice Cooper's first single from their 1969 debut 'Pretties For You'. (9)
30 Brother of Johnny who loves a 'Free Ride'. (5)

DOWN

1 This 'subject' is a Canadian solo artist whose eponymous debut album was released in 1982. (4,4)
2 Guns linked it with bones on 'Use Your Illusion I'. (4)
3 Tokyo's main airport had a big influence on Riot back in 1979. (6)
4 Sweet provided a bonus track shout-out on the 2010 reissue of their 1980 album 'Water's Edge'. (2,4)
5 German thrashers Kreator experienced '-------- Certainty' on their third studio album from 1987. (8)
6 No, it's not a Welsh rugby player, but rather a track from Black Sabbath's legendary 'Heaven And Hell' album from 1980. (3,5)
8 Aussie rockers Cold ------. (6)
9 Poorly spelled '80s hair metal band whose hit singles included 'Round And Round' and 'Lay It Down'. (4)
15 Big rock star who acted in the 1999 film *Fight Club*. (4,4)
16 Queen went all disco funk on this booty-shaker from their 1982 album 'Hot Space'. (6)
17 First and last words in the name of a band whose songs include 'Black Blade' and 'Shooting Shark'. (4,4)
19 When Ronnie Dio could see his stripes, but knew he was clean, he was encouraging us to ride '--- -----'. (3,5)
21 The first name of the original Slayer guitarist who died in 2013. (4)
22 Experimental Quebec thrashers featuring members Snake and Away. (6)
23 'Give -- What's ----' insisted Grand Prix on 1983's 'Samurai' release. (2,4)
26 Heart wanted a child to do something on 1975's 'Dreamboat Album' album. (4)

For answers go to our website www.rockcandymag.com

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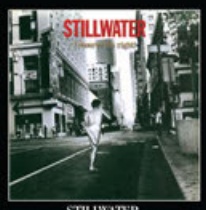
MAX WEBSTER
'A MILLION VACATIONS'

ALPHA CENTAURI - 'S/T'

STILLWATER - 'S/T'



STILLWATER
'I RESERVE THE RIGHT'

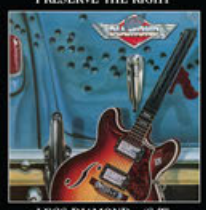
BROWNSVILLE - 'AIR SPECIAL'

PETER CETERA - 'S/T'

Y&T - 'EARTHSHAKER'

Y&T - 'BLACK TIGER'

Y&T - 'MEAN STREAK'


LEGS DIAMOND - 'S/T'

LEGS DIAMOND
'A DIAMOND IS A HARD ROCK'

LEGS DIAMOND - 'FIRE POWER'

SAIGON KICK - 'WATER'

SAIGON KICK - 'THE LIZARD'

SAIGON KICK - 'WATER'

LILLIAN AXE - 'S/T'

LILLIAN AXE - 'LOVE + WAR'

SHADOW KING - 'S/T'

MAHOGANY RUSH - 'LIVE'

FRANK MARINO - 'WHAT'S NEXT'

FRANK MARINO
'THE POWER OF ROCK AND ROLL'

FRANK MARINO - 'JUGGERNAUT'

RIOT - 'FIRE DOWN UNDER'

AXIS - 'TIS' A CIRCUS WORLD'

HOTEL - 'S/T'

HOTEL - 'HALF MOON SILVER'

JETBOY - 'FEEL THE SHAKE'

DOKKEN - 'BEAST FROM THE EAST'

GARY WRIGHT
'THE DREAMWEAVER'

GARY WRIGHT
'THE LIGHT OF SMILES'

COMING SOON

AVIATOR - 'S/T'

AVIATOR - 'S/T'

GODDO - 'S/T'

GODDO - 'WHO CARES'

GODDO - 'AN ACT OF GODDO'

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